FROM SHADOWS and SYMBOLS to the TRUTH
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AN OUTLINE OF WORLD LITERATURE FROM HOMER TO THE PRESENT DAY

BY

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GREEK LITERATURE

GREEK LITERATURE 850 B.C. TO A.D. 200

Three Main Epochs or Ages:

Homeric Age: up to about 600 B.C.; nuclei: date of Trojan War about 1184 B.C. and date of Homer about 850 B.C.

Periclean Age: time of Athenian supremacy; nucleus: the age of Pericles proper about 450-420 B.C.; persistence of the tradition in later Athens; tendency to pass from a larger idealism and nobility to realism and subtlety in smaller matters; increased grace in expressing the interests of domestic life; the Parthenon as a monument of supreme architecture; the sculptors, Phidias, Praxiteles.

Alexandrian Age from about 380 B.C.; nucleus: the founding of the city of Alexandria in Egypt and the development of a civilization in close relations with the Orient; a period of encyclopædism, commentary, imitation; decorative rather than creative impulse.

Characteristics of the Greek Race:

Greek's impetuosity in need of restraint; hence, the conception of these ideals: temperance, the golden mean, avoidance of excess in art and in conduct; simplicity, clearness; beauty, truth, serenity; love of freedom and of country; friendship; devotion even to death; hospitality; consciousness of culture, opposition to barbarians and their ideals and behavior.

Emphasis on Athens for literature, architecture,

sculpture; possible effect of clear atmospheric conditions there.

Epic as Type of Poetry: narrative of the past, relating the adventures of a man of heroic mold on such a scale and with such dignity that an ample view of an age or a civilization is afforded; a plot based on human beings, usually coupled with a supernatural plot or element, which gives a sense of man's relation to divinity and the universe.

Homer before 850 B.C.

Tradition of a blind old bard.

The Homeric question: essential unity rather than multiple authorship; *Iliad* and *Odyssey*, complementary epics on the worthy subject of the Trojan War; total effect: a world full of woe but a life gloriously worth living.

Iliad: occasion, the wrath of the Greek Achilles; its consequences: his retirement from the siege of Troy, the ensuing sallies of the Trojans led by Hector, who slays Achilles' friend Patroclus; the renewed activity of Achilles, who kills Hector; the funeral games for Patroclus; (the implied fall of Troy, despite the fated death of Achilles, which must follow after the death of Hector). Emphasis on warfare.

Odyssey: the long journey (ten years) of Odysseus, a Greek king, to his home at Ithaca, after the fall of Troy. Emphasis on sea-faring, longing for home.

Characteristics:

Grand style simple; nobility, simplicity;

sustained power, rapidity, and variety in narrative; verse—dactylic hexameter—of highest order; onomatopœia; Homeric, or epic, or extended similes; Homeric, or constant epithets, as, *the white-armed* Hera; splendor of metals; essential truth to human life, high and low life, country and court, land and sea; differentiation of characters; realism, pathos, magic, romance; use of the idyllic; epic devices, such as epic invocation, beginning the narrative *in medias res,* the interlude in which to relate past experience; the little and the great in life and environment so as to make each sensibly part of a grand and noble whole.

Influence on Greek thought, as if a Bible; influence on Greek tragedy, Virgil, and general literary tradition; notable scenes in the *Iliad:* the grieving of Achilles over Briseis, Helen's visit to the wall, Hector's parting from Andromache and their little son; King Priam's plea to Achilles for his son Hector's body; in the *Odyssey:* the reception of Telemachus at the court of Menelaus and Helen, the sojourns of Odysseus with Calypso, Circe, Polyphemus, Alcinous (with his garden, court, and daughter Nausicaa), the visits to the land of the Lotus-eaters, to the Other World, the expulsion of Penelope's suitors by Odysseus.

Hesiod about 775 B.C.

Didactic poet on Greek mythology, country

life, and moral principle; Pandora's box; the hill of Virtue, and the doctrine of work.

Greek Lyric 700-460 B.C. (greatest period).

General definition of lyric: expression of mood, not report or representation of a series of events; personal, individual point of view, subjective not objective; difference in intensity—lyric of sentiment and lyric of passion; secular and sacred lyrics (hymns); brevity and perfection of form; contrast with more reflective, intellectual, or narrative forms of poetry, such as the elegy, ode, sonnet, pastoral.

Characteristics of Greek lyrics:

Beauty of form and of substance; expression of love, friendship, the joys of life, its fleeting quality, the loveliness of nature, the glory of patriotism; the idea of freedom; satire.

Influence on Catullus, Horace, Renaissance and modern lyrics.

Alcæus 620-580 B.C.

His stanza; love of Sappho; themes of war, wine.

Sappho *ca.* 600 B.C.

Tenth Muse; isle of Lesbos; love of women; late legend of her love for Phaon; expression of passion; gracious employment of nature, such as moon, stars, apples; tenderness for feelings of girls and their occupations; special stanza; musical use of vowels.

Anacreon 563-478 B.C.

Conception of Love as a manly deity; the

much later Anacreontic lyrics employ Love as a playful little boy and offer Alexandrian vignettes much imitated in the Renaissance; theme of wine.

Pindar, 522-442 B.C.

Composer of choral odes for the great athletic contests of the Greeks (Olympic, Nemean, Isthmian, Pythian games); exultancy in behalf of victor; celebration of his family or native city; use of myths; advice as to manly conduct; love of Thebes, Ægina; praise of reverence and hospitality; frankness, buoyancy; glorification of the grandeur of Greece and expression of penetrating views as to the nature of human existence—man is morally responsible; prosperity leads to pride, then insolence, then downfall; sublimity.

Influence on Virgil, Horace, Ronsard, Jonson, Cowley, Gray, Wordsworth.

Greek Epigrams: brevity, restraint, terseness [*cf.* Simonides of Ceos (fifth century B.C.)], the *Greek Anthology* (some poems as late as A.D. 500).

Influence on Renaissance verse, Jonson, Landor, Goethe.

Greek Historians:

Herodotus, 490-428 B.C.

Extensive travel.

History (in nine books) of the Persian Wars.

Marathon, 490 B.C.

Thermopylæ, 480 B.C.

Salamis, 480 B.C.; Platæa, 479.
Characteristics:
Style simple, easy, graceful, entertaining; power over anecdote; credulity; strong note of freedom; doctrine that insolence of men and of nations leads to impressive downfall; the experience of Crœsus; climactic introduction showing the downfall of other nations before Persia; the insolence and fall of Persia; the near-madness of Cambyses and Xerxes; the melancholy and the brightness of his pages.

Thucydides, *ca.* 471-*ca.* 396 B.C.
Political experience; life during Age of Pericles; dates of Pericles himself, 495-429 B.C.
Peloponnesian War, 431-404 B.C.
History (in eight books) of Peloponnesian War.
Introduction penetrating into the causes of the war; presentation of the insolence of the Athenians on the eve of their Sicilian expedition and of their terrible downfall therein.
Characteristics:
Style austere, concentrated, restrained; philosophic quality; objective method, scientific attitude; search into fundamental causes and permanent principles of the conduct of nations; wrong, the result of lack of intelligence, failure to employ reasoning faculties in addition to the emotions; free will; wise remarks on the affairs of men applicable to the

larger events of to-day, *i.e.*, remarks on revolutions and analysis of characters; most famous sections: description of the plague at Athens, the funeral oration of Pericles, and the Sicilian expedition; note of freedom; emphasis on coöperation between man's nature and nature in general as the glorious achievement of Athenian civilization; tragedy of overconfidence.

Xenophon, *ca.* 430-*ca.* 357 B.C.

Minor but influential historian; active public life as soldier, *etc.*

Anabasis, relating expedition of Greek mercenaries to Persia; possibility of conquering Persia.

Hellenica, giving more history to supplement Thucydides.

Memorabilia, concerning Socrates, a different point of view from Plato's.

Cyropædia, influential educational romance.

Characteristics:

Style simple and clear; practical mind.

Greek Drama.

Nature of drama; relation of conflict and of irony to drama; problem of spiritual isolation of characters; relation of causation to drama: nature of suspense, surprise; tendency of both tragedy and comedy to strip characters and their situations in the world back to truth.

Form of Greek tragedy:

Origin in religion.

Characteristics:

Function; gradual increase in the propor-

tion of dialogue, that is, the narrative; persistence of lyric element furnished by a chorus which witnesses and comments on the action but which does not participate in the action proper; deeds of violence performed off stage and reported by a messenger; use of recognition scenes; largely adaptation of Homeric stories and old familiar myths and legends (especially of Thebes, Troy, Heracles) to problems of the fifth century or of all time; presentation in contest at great religious festivals of Dionysus at Athens; tendency to unities of action, time, place, because of condition of production (and origin); large outdoor theater.

Tragedians:

Æschylus, 525-456 B.C.

Birth at Eleusis; public service; really the establisher of Greek drama; *cf.* large proportion of choruses.

Seven plays extant.

House of Atreus, only surviving trilogy; creation of Clytemnestra.

The Persians, one play on contemporary events.

Characteristics:

Style grand, tragic, poetic; many great choruses (lyrics); use of irony, of silences; interest in religion; use of superhuman figures or divinities (*Prometheus, Eumenides*); Titanic scale and energy (*cf.* Marlowe); sub-

limity; problem of spiritual isolation, as of Prometheus, individual responsibility; warning against insolence and excess as from pride, wealth; inheritance of punishment for sin (*cf.* one of the Hebraic views in the Old Testament); endeavor to achieve a doctrine of religious reconciliation as the outcome to hope for in cases of sin; purgation (*cf.* Christianity); independent view of religious doctrines, rejection of popular beliefs; study of causality as related to human existence; doctrine of individual and national freedom; little about love between man and woman.

Praise and criticism by Aristophanes.

Sophocles, 496-406 B.C.

Public service; writer of two markedly different kinds of tragedy: both emphasizing spiritual isolation of characters.

Eight plays extant, seven of them tragedies.

Antigone, giving a conflict.

Œdipus, the King, affording an example of irony.

Characteristics:

Style clear, iris-colored; emphasis on causation; support of the doctrine of moderation; of discipline and of suffering from "Fate," though the person be innocent; unusual portraits of good women; treatment of love between man and woman, usually of man and wife (*cf.* Tecmessa, Dejaneira); belief in religious reconciliation, *Œdipus at*

Colonus; melancholy, serenity, simplicity, sublimity; artistic control over large and small matters of composition (*cf.* his control of plot); statuesque economy and composition; intentional admission of angularity in heroic characters; eloquence of lyrics, as on love, the achievements of man, the beauty of nature, the sadness of human life.

Euripides, 480-406 B.C.

Interest in contemporary philosophy (Anaxagoras, Empedocles), including its skepticism; final exile; great increase in his popularity in the Alexandrian age.

Eighteen or nineteen plays extant.

Hippolytus, Medea, studies of violent human passions; Hippolytus one-sided; hence Artemis and Aphrodite appear as principles of living, and in this case the latter displays the rigor of natural love, the impulse to continue the race, acting with as little remorse as the law of gravitation; influence on Seneca and Racine; example showing how it would become possible for Racine easily to adapt Euripidean themes to contrast barbarous nature with an implied grace, in accordance with Jansenism—Euripides merely insisting on the consequences of an ill-balanced or misapplied way of life. *Cf.* the rigor with which Pentheus is treated for seeking forbidden knowledge, violating the sanctities of womanhood, in the *Bacchants.*

The Trojan Women: protest against war, the sufferings of women; *cf.* Euripides' general tenderness to the experience of motherhood, his sympathy for the self-sacrificing Alcestis, whose loyalty is contrasted with the Meredithian sentimentalism of Admetus. Further portrayal of egoism of man in Jason.

Electra, employment of situations familiar to ordinary life, cause of much criticism.

Alcestis, by Heracles, and *Electra,* by Orestes, exemplify realism, "modernism," in characters.

Alcestis, Iphigenia among the Taurians, tragi-comedies.

Characteristics:

Doctrine of the middle way; love of nature; appreciation of romantic love; interest in psychology, study of moods as well as characters; *cf.* study of barbarous traits and of sophistication in mankind; study of varying moods gives rise to the accusation of lack of unity, melodrama, sensationalism; influence on post-Aristophanic comedy which made use of his innovation in the prologue; use of lyrics, sometimes not organically associated with the drama; peculiar use of the *deus ex machina.*

Cf. the humor of his satyr-play, the *Cyclops.* A tragic trilogy was accompanied by a satyr-play. This example may be compared to Greek comedy for the shifty, half-cowardly, bibulous character of the chief satyr, the wiliness of Odysseus, which re-

minds one of tricky slaves and parasites, and the boastful, gluttonous, impious Polyphemus. Equally suggestive of comedy is the somewhat uncouth, but sound-hearted man of deeds, Heracles, in *Alcestis*.

Greek Comedy.

Nature of comedy in general:

Humor a primary instinct; play and sociability.

Origin of Greek comedy religious; performances at Athenian festivals.

Characteristics:

Spirit of freedom in the range of the satire of the "Old Comedy," of that in earlier days of Aristophanes; treatment of the gods, of religious beliefs; criticism of politics, philosophies, literature; satire of individuals; excess and insincerity opposed.

Aristophanes, 445-385 B.C.

"Father of Comedy."

Knights, Frogs, Clouds, Birds, indicate range of his view about life, political and social insight, skill in portraiture; criticism of Socrates, the Sophists, Euripides, Cleon.

Characteristics:

Vigor, ingenuity, fancy, invention, imagination, variety; love of nature (*cf.* Shakspere): lyric power, delicacy; metrical range; extravaganza; coarseness.

Influence on Menander, Lucian, Rabelais,

Racine, Molière, Ben Jonson, Swift, Roman satire and oratory, German humanists, German literature of the nineteenth century.

Greek "New Comedy."
Comedy of types, such as the parasite, braggart soldier, intriguing slave (*cf.* the "master," or "ruling" passion, or humor); comedy of manners, intrigue (*cf.* exposing of infants); range narrower than that of the "Old Comedy."

Menander, 342-291 B.C.
Knowledge of his work chiefly from Latin adaptations by Plautus and Terence, but considerable fragments now; influence of the tragedies of Euripides; contemporary with Theophrastus' *Characters.*
Characteristics:
Clearness, accuracy, delicacy in revealing characters; sweetness of comic temperament (*cf.* Shakspere); wise saws about human relations.

Greek Philosophy, 650 B. C. on
Pre-Socratics.
Rejection of old providence in the world due to the purposes and whims of the gods; study of causation, of the origins of nature and things: science; theories of the elements; one, two, four (*cf.* Empedocles); elements sometimes material, sometimes immaterial.

Heracleitus (flourished 500 B.C.) on Change and Permanence (*cf.* Renaissance); on necessary obedience of natural objects to natural laws; Character is Fate.

Parmenides, *ca.* 500 B.C. The One and the Many (phenomena).

Empedocles, *ca.* 500-430 B.C. (*cf.* Arnold). Sicily; Love and Strife as forces, or elements; influence on Lucretius.

Anaxagoras, 500-428 B.C., on mind as an element.

Tendency to approach the purposive view of life; criticized by Plato and Aristotle for not reaching it, for retaining merely the causative view of life; *cf.* the monotheism of Xenophanes (flourished 536 B.C.) and his opposition to anthropomorphism, and the emphasis on chance by Democritus (470?-362? B.C.)

Purposive view:

Without denying the causative view, Socrates and his pupil Plato maintained that for the interests of man the purposive point of view is vital and more important.

Socrates, 469-399 B.C.

Athens; military and civic service; search for truth, no matter what the consequences.

Ideas, called usually Platonic ideas: truth, beauty, goodness, justice, *etc.;* the ideal table, *etc.*

Characteristics:

Inductive method to arrive at what is permanent amid a world of change; philosophy of living according to the ideas; his "daimonion"; Socratic irony; acceptance of immortality (*Phædo*); obedience to the laws of the land (*Crito*).

Plato, *ca.* 429-348 B.C.

Academy at Athens; first really literary philosopher; life of the golden mean; of reason, of nature; doctrine of immortality; God, man, and ideas; God's agents the creative ideas; the world including man.

Characteristics:

Marvelous style and sense for form; vehicle the dialogue; tone often like that of refined comedy; sense for personal charm; simplicity and dignity appropriate to the ideals dealt with; poetic insight into life.

Figure of the chariot of the soul, with the two steeds of reason and sensuality to be controlled by charioteer.

Insistence on the necessity of making the person inwardly beautiful, temperate, just (*Phædrus, Symposium*).

Influence prodigious then and later; attitude toward love, mysticism, allegory; government in *Republic, Laws;* opposition to democracy, oligarchy, tyranny; approval of government of trained philosophic minds which should maintain justice.

Aristotle, 384-322 B.C.

Pupil of Plato; peripatetic in Athens; "master of those who know"; relations with Alexander the Great; reconciler of philosophy and science; codifier.

Literature, nature, politics, ethics, philosophy.

Ethics: doctrine of the golden mean for virtue; esteem for friendship.

Views on tragedy, epic, dramatic unity of action (the only unity which he insists upon).

Characteristics:

Encyclopædic mind; range of discussion and interest; fundamental nature of his discussion; sense of personality in his writings, despite their frequent notebook form; method inductive; but his discussion of deduction during the Middle Ages dominated that period—that is, the syllogism.

Influence tremendous; necessity frequently found to reconcile Plato and Aristotle with Christian ethics and philosophy; God the Final Cause.

Zeno, 336?-264? B.C.

Founder of Stoicism; monotheism; live according to Nature or reason (properly understood does not preclude feeling); the golden mean; love thy neighbor.

Characteristics:

See further: Roman characteristics—Seneca, Marcus Aurelius, and others; (*cf.* especially *Maxims* of Epictetus,

the Greek slave, A.D. 60?-120?)
Influence on Christianity.

Epicurus, 342?-270? B.C.
Founder of Epicureanism; frequently mistaken view of his purpose because of misunderstanding of "happiness," or "pleasure."
Characteristics:
The golden mean; for further explanation see the poet Lucretius.
Influence of the pre-Socratics.

Plotinus, A.D. 205?-270?
Neo-Platonism.
Influence on Christianity.

Greek Oratory.

Demosthenes, 384-322 B.C.
Exceedingly great Athenian orator; opposition to Philip of Macedon, father of Alexander the Great, and his imperialistic policy; suicide to escape martyrdom at hands of enemies; obstacle to very important course of events; influence on Cicero and others for style and for statesmanlike courage and insight.

Lysias, skilled in adapting a speech to the manner and character of the person who must deliver it.

Æschines, opponent of Demosthenes, ultimately advocate of a policy that Athens should acquiesce in the plans of Philip.

Isocrates, Pericles, and other orators, who set standards for oratory in Rome, France, England, United States; effect not only of form but of lofty ideals on statesmen of later nations.

Characteristics:

Nature of eloquence dependent on the quality of the voice, the rhythms and cadences of the sentences, the substance, and the impression of sincerity; rarity of true eloquence.

Miscellaneous Greek Literature.

Theophrastus, 372-287 B.C.

Pupil and successor to Aristotle; interest in botany and descriptive science.

Characters: brief, but careful analyses of contemporary Athenian types of folk, such as the man of petty ambition; objective attitude, humor, shrewdness (*cf.* the parallel interest in science and in human behavior, as shown by Francis Bacon with his philosophy and his essays); influence of Theophrastus and this type of literature especially in England and France during the seventeenth century (*cf.* La Bruyère); influence on the development of the essay and on the rise of the novel at that time and in the eighteenth century [*cf.* the portraits (literary) of the seventeenth century].

Relation to the types and the attitude of the "New Comedy" under Menander, to Roman satire, and to the Jonsonian comedy of humors.

Theocritus, 310?-245 B.C.

Syracuse in Sicily, Chios, Alexandria in Egypt; sophistication of society and of the age (*cf.* his graceful, humorous playlet, depicting the behavior of women at the festival of Adonis); chief importance, however, in the type called pastoral, reflecting a gentleman's pleasure in country folk and landscape; founder and establisher of this form of

Idyls

Popular life of shepherds and fishers in the setting of Sicily (or Italy); love of nature, the simple life, moderation; some monologues; tendency to drama from dialogues and contests; realism; dactylic hexameters; influence of music; final shift by northern poets, who found southern conventions unnatural in the different climate and tended to reject pagan mythology.

Followers of Theocritus: Bion and Moschus, Greek writers of pastoral elegy; the mourning of nature for the loss of Adonis or a poet (*cf.* Spenser, Milton, Shelley, Arnold).

Influence of pastoral strong, especially in the Renaissance and the eighteenth century; Theocritus reinforced by the example of Virgil; ramification of the type from the eclogue to drama, opera, romance, masque, elegy.

Cf. **Longus**, *ca.* A.D. 200.

Daphnis and Chloe, Greek pastoral

romance. Highly sensuous love, pretty landscape; simple plot, pirate intervention, happy outcome; influence on pastoral (romance) in the Renaissance and subsequently (*cf.* Sannazaro, Montemayor, Tasso, Sidney, Gessner, Saint Pierre).

146 B.C. Control by Roman empire.

Plutarch, A.D. 46-125.

Study in Athens; travel in Greece, Italy, Egypt; public positions; lecturer on morals (*cf.* Greek orators on one hand and Lucian on the other).

Lives, parallel lives of Greek and Roman worthies; influence on modern literature and statesmanship (*cf.* plots for Shakspere).

Morals; knowledge of philosophy; influence on the origin of the modern essay (*cf.* Montaigne); theme of the death of the great god Pan.

Characteristics:

Power to conceive character and to portray it by many appropriate anecdotes; personal reactions of a scholarly gentleman; simplicity and naturalness.

Lucian, A.D. 120?-200.

Birth in Syria; law and rhetoric; public lecturer and entertainer (*cf.* Stephen Leacock, J. K. Bangs).

A True History

Dialogues of the Dead

Dialogues of the Gods

Characteristics:

Verisimilitude in detail (*cf.* Defoe and Swift); power of allusion to philosophy, poetry, *etc.*; invention, vividness, humor, ease of style; satire against folly, superstition; skepticism.

Influence, especially in the Renaissance; Botticelli, Rabelais, Swift, Fielding, Voltaire, Molière, Anatole France.

Longinus, either of third century, or unknown of first century of our era; inspiring critic; comparative method: Greek, Latin, Hebrew; for us, the innovator of this method of literary criticism; as with Plutarch, tendency to cosmopolitanism (*cf.* Lucian).

On the Sublime.

Sublimity nearly equal to eloquence in true sense of word, to "high seriousness" (Arnold), "the noble echo of a great mind"; standards, Homer, Sophocles.

Characteristics:

Qualities which make for permanence of literature; enthusiasm in proper sense, not impressionism which lacks discipline; ability to see faults in ideals; independence in judgment; greatness depends on positive merits rather than absence of faults; nature as foundation for art.

Influence on Boileau and on the French and English classical writers, who, for the most part, narrowed his views; on Burke.

LATIN LITERATURE

Characteristics of Romans:

Imitation of Greek literature—"the Greeks led their captors captive"; less originality than in the Greek, yet life and vitality; genuine originality also (*cf.* art in busts); republican tradition of the forefathers important; love of freedom, power of organization, empire, economic resources; roads, aqueducts, *etc.;* law; principle—live according to nature, the laws of which may be discerned by human reason (*cf.* the Roman maxim: *"anima naturaliter Stoica"*); toleration; grandeur (*cf. "pietas, gravitas, magnanimitas"*); peace; doctrines of the golden mean and of the simple life; often no hope of individual immortality; many of educated class either Stoics or Epicureans.

Earlier Roman History.

753 B.C. Legendary founding of Rome by Romulus.

509 B.C. Legendary end of kingly rule; founding of a republic; extension of Roman power over Italy.

264-241, 218-201, 149-146 B.C. Punic Wars, with Carthage, for control of western Mediterranean.

146 B.C. Conquest of Greece.

133-121 B.C. the Gracchi.

Latin Drama

Latin Comedy

Titus Maccius Plautus, 254?-184 B.C.
First Latin literature of importance; imitative of Greek "New Comedy"; not great comedy.
Characteristics:
Use of types: parasite, braggart soldier, intriguing slave; emphasis on intrigue; verse, fluent; no great view of life; much liveliness, puns, coarseness.
Influence of the formula on modern comedy; *cf.* the English comedy of humors with Chapman, Ben Jonson; *cf.* Molière and his imitators such as Sheridan, Goldoni, Holberg; influential in the Renaissance.

Terence (Publius Terentius Afer) 190?-159 B.C.
Slave made free; took for model, Greek "New Comedy"; famous line a motto for "humanists": "I consider nothing human alien to me."
Characteristics:
Style smooth, elegant; form, verse; more sense for art in composition than Plautus.
Influential, but not a great dramatist.

Latin Tragedy
Unimportant except for influence in the Renaissance.

Lucius Annæus Seneca, 4? B.C.-A.D. 65.
Writer of tragedies as well as essays on morals and natural history; wealthy leader in government; tutor to Nero;

exile at one time; suicide enforced by Nero; learned Stoic philosopher.

Philosophy: live according to nature, that is, reason; discipline, the golden mean; some confidence in the immortality of the individual.

Tragedies, modeled from Greek tragedy, especially Euripides, but intended for reading rather than acting; themes of lust and revenge, latter usually urged by a ghost.

Characteristics:

Declamation; madness, passion; psychological analysis of abnormal states of mind; the unities, retention of chorus; five acts.

Influence on the Middle Ages and the Renaissance, Montaigne, Emerson, on the formation of the essay, even the informal type (*cf.* Plutarch's and Cicero's moral essays); influence on Elizabethan and other drama of the Renaissance.

Roman dates, indicating especially the upheavals during the period of the greatest Roman literature; the nucleus, the Age of Augustus:

102 B.C.	Invasion by Gauls
102-79 B.C.	Civil wars, strife; period of Marius, Drusus, Sulla
63 B.C.	Conspiracy of Catiline
60 B.C.	First Triumvirate: Pompey, Julius Cæsar, and (Crassus)
44 B.C.	Assassination of Julius Cæsar by Brutus and Cassius
43 B.C.	Second Triumvirate: Octavianus, Antony, and (Lepidus); Cicero delivers *Philippics* against Antony; proscription of Senate leaders; murder of Cicero; quarrels between Antony and Octavianus

(Octavius Cæsar); Cleopatra (d. 30 B. C.)

27 B.C. End of Roman Republic
Octavius or Augustus Cæsar emperor till A.D. 14. Augustus and his friend Mæcenas, notable patrons of literature; imperial enterprises; Augustus' policy for revival of the spiritual in life; *pax Romana*

A.D. 14 Succession of ten emperors, making with Julius Cæsar and Augustus, the famous twelve Cæsars (Suetonius), as Tiberius, Nero, Titus, *etc.*
The lurid nature of the first century of our era

A.D. 98 Calm of four emperors till A.D. 180; Aurelian emperors

A.D. 161-180 Rule of Marcus Aurelius
Meditations, famous work of Stoic consolation; loftiness of character; *cf.* Matthew Arnold; *cf.* Epictetus

A.D. 312 Conversion of Constantine, Emperor, to Christianity.

A.D. 376 Increasingly effective invasions of Germanic peoples

A.D. 476 Fall of Western Roman empire (1453, fall of Eastern Roman empire)

WRITERS AT THE END OF THE REPUBLIC

Titus Lucretius Carus, 96-55 B.C.

Cf. the age in which he lived (similar attitude required for the other Roman writers); influence of Thucydides, Euripides; verse models in the pre-Socratic philosophers, as Empedocles; source of thought in them also and in Epicurus including a theory of creative atoms; sternness of the true Epicurean; moderate life; intention to comfort man against fear of gods or of death.

De Natura Rerum.

Inspiring philosophical poem in dactylic hexameters; many splendid passages, establishing the meter as a great vehicle for Latin narrative and contemplative verse; alliteration; some passages of didacticism,—as discussion of the nature of the universe; criticism of superstition (*cf.* abhorrence of sacrifice of Iphigenia at Aulis); two important views: no belief in immortality; gods not to be feared—they typify ideal for human existence, but do not interfere with it; human aim in life peace, happiness—making the most of the present.

Characteristics:

High seriousness of style; tenderness, simplicity, ease, dignity, sublimity at times; telling phrases; love of Nature in detail and sense for her fixed laws; pessimism; lurid colors at times.

Influence on Virgil, Dante, Goethe, Spenser, Dryden, Gray, Wordsworth, Tennyson, Leopardi, Erasmus, Molière.

Marcus Tullius (Tully) Cicero, 106-43 B.C.

Statesman, gentleman; assassination through Antony; greatness ample for most political occasions, not for the age of Julius Cæsar; knowledge of Greek oratory and thought; gentlemanly reflector on life; villa at Tusculum; culture of the great republic; love of mankind; Stoic, or perhaps an eclectic.

Orations, political, as against Catiline and Antony; eulogy of poetry in his defense of Archias.

Letters, especially those to his daughter, Tullia.

Essays, as on friendship, old age, philosophy, oratory; influence of Platonic dialogue.

Characteristics:

Brilliancy of style, elegance, grace, humor; life according to reason, that is, nature; personal affection, sense of honor, political integrity, gentlemanly reflection on life and literature.

Influence.

Much of his work well known in Middle Ages as well as in the Renaissance (*cf.* Petrarch and Ciceronianism); establisher of Latin language as vehicle for great prose; influence on the informal essay of France and England (*cf.* Seneca, Plutarch, *etc.*).

Caius Valerius Catullus, 87?-54? B.C.

Lyric poet; birth at Verona; Sirmione, Lago di Garda; writer of some longer idyllic narrative; love affair with "Lesbia," the notorious Clodia, wife of Q. C. Metellus Celer.

Lyrics to his lady; stages of happiness, distrust, her infidelity, separation; famous elegy on the death of her pet sparrow.

Characteristics:

Vigorous, genuine genius; his celebrated hendecasyllables; love as a passion; influence of Sappho; simple directness, intimacy; diminutives; tender, playful humor; fresh, almost boyish dignity in his delight in his yacht and his return to Sirmio; sense of the swift passing of this life (*cf.* his doleful performance of burial rites for his brother); no immortality, save, perhaps, in verses; bitter invective; epithalamia; little reflective verse till toward the

end; his experience then a lever to rouse him to viewing life more broadly, less as an individual, as in *Attis* and in the episodes of Ariadne and the spinning song of the Fates in the *Marriage of Peleus and Thetis.*

Influence on Horace, Petrarch.

Writers in the Golden Age

Albius Tibullus, 55?-19 B.C.

"Elegiac" poet, that is, verses in elegiacs, not usually elegies in the modern sense: "Delia" and "Nemesis," his ladies.

Topics: love, the simple life, "content with a little"; nature; Golden Age.

Characteristics:

Graceful, simple style; likable personality; not passionate; sentimental, but genuine poet.

Sextus Propertius, 50? B.C.-A.D. 16.

"Elegiac" poet; birth at Assisi; friend of Mæcenas, Ovid, Virgil, Horace; "Cynthia" his lady; study of law, great knowledge of Greek.

Characteristics:

Overlearned style; more vigor than in Tibullus; intensity in love, melancholy.

Virgil (Publius Vergilius Maro) 70-19 B.C.

Humble origin; Mantua, Naples; friend of Mæcenas, Augustus, Horace; most notable example of the "Augustan Peace."

Establisher of Latin as vehicle for great poetry; employment of dactylic hexameter.

Eclogues, or *Bucolics,* pastoral after Theocritus,

with Italy for Sicily; love of nature; music of verse; some use of allegory; tendency to drama in the type (*cf.* the Renaissance and the origin of the opera); tradition for the youthful poet. Fourth or Messianic Eclogue.

Georgics, didactic, yet real poetry; type of verse Hesiod's; healthful mood, farm life, love of nature, doctrine of work, interest in the causes of things.

Æneid, epic; close relation to Homer; influence of Greek tragedy; two great episodes: (1) Dido (love, and Æneas' account of the sack of Troy and later voyaging); epic mission of hero—founding of Rome; influence from Apollonius of Rhodes' *Argonautica* (Jason and Medea); (2) Bk. VI, theme of visit to lower world from *Odyssey;* opportunity to celebrate by sort of prophecy, the greatness of Rome; theme of the origin of Rome as an aid to Augustus in his campaign to restore piety to Rome. Mission of Æneas in founding Rome (accomplished Bks. VI-XII) becomes mission of Rome and Italy in founding an imperium. The Cumæan Sibyl.

Characteristics:

Grand style; perfect and often memorable phrasing; sustained high level; elegance, polish; imaginative power; originality, despite imitation; Virgilian irony; love of nature; use of allegory; imperialism; patriotism (*cf.* influence on Dante); respecting of literary tradition; poignant echoes of Greek poetry; tenderness to love versus discipline of man's mission; states of mind; pity, melancholy; influence of Plato, Lucre-

tius, Catullus; sense of sadness, mystery, and beauty in things; sublimity.

Influence to encourage romantic love in literature (*cf.* Racine); tradition of Virgil as a magician in the Middle Ages, *sortes Vergilianæ;* influence on Dante, Chaucer, Spenser, Milton, and others, especially in the Renaissance, as Camoëns, on Wordsworth, Tennyson.

Horace (Quintus Horatius Flaccus), 65-8 B.C.

Humble origin; kindly father; study at home and at Athens; career in Civil War; friend of Mæcenas, Virgil, Augustus, Propertius; his "Sabine farm" near Tivoli (Tibur).

Odes, lyrics, imitated from the Greek lyrics; frequent topics: love, wine, song; topic of literary immortality the source of one of his influences on the Renaissance (*cf.* Petrarch, Shakspere, *etc.*).

Epodes, Satires, also characteristic of author's lovable personality; urbanity of mood; some occasional verse.

Art of Poetry, literary criticism; relation to the familiar, or personal essay, seen also in the tone of his other poetry; influence on Renaissance criticism, Boileau, Pope.

Characteristics:

Elegance, urbanity; moderation, "golden mediocrity"; acute sense for phrase and form; humor, irony; kindly satire of manners and topics of time; love of nature, the simple life, sociability; touch of melancholy; Epicurean of higher type.

Ovid (Publius Ovidius Naso), 43 B.C.-A.D. 18?

Rome; man about town; friend of Augustus,

Propertius; later exile (A.D. 8); "Corinna" his composite lady; influence of Euripides apparent in his work.

Amores, to be associated with other works of his on love; influence of his elegiacs on the English classical heroic couplet.

Heroides, psychology of women in love; their epistles.

Metamorphoses, narrative of mythology, including account of creation and the flood, and tales such as that of Perseus and Andromeda.

Characteristics:

Style rococo, easy, flowing; tendency to mere rhetoric, a sort of insincerity; irony; decadent tendencies; love of pleasure, sensuousness, sometimes sensuality; carelessness, grace, social entertainment, lack of high seriousness, as in the decorative tale of Pyramus and Thisbe; influence of this attitude on certain type of "gentleman"; spirit of Golden Age; humor, as in episode of Apollo and Daphne; wit; psychologizing tendency, as for love; shrewd saws; love of nature.

Influence on Juvenal, Martial; influence on Middle Ages and Renaissance in literature and in art; on Ariosto, Shakspere, Goethe, *etc.*

Caius Julius Cæsar, 100-44 B.C.

Career familiar; military genius; the republic becoming an empire.

Commentaries, account of campaigns in Gaul, Britain, Italy.

Style notable, clear, concise; model of Latin prose.

Sallust (Caius Sallustius Crispus), 86-34 B.C.
Friend of Julius Caesar; public affairs; historian; influence of Thucydides.
Jugurtha.
Catiline (*cf.* Cicero's orations).
Influence on Tacitus.

Livy (Titus Livius), 59 B.C.-A.D.17.
Roman historian; master of narrative and of oratory; friendship with Mæcenas.
History of Rome.
Part survives: foundation of Rome and the Punic Wars; prose epic of Rome; aim (like that of Augustus): to inculcate in a decadent generation the virtues of the great Romans of the past, their magnanimity, discipline, devotion to the state; pride in Rome; advocacy of the simple life; moral purpose.
Characteristics:
His "pictured page"; vividness of detail in important scenes in lives of Romulus, Numa, and other kings, the rape of the Sabine women, the Horatii, Horatius, Cincinnatus, Hannibal, Scipio; masterful narrative and oratory; graphic portrayal of events; epigrammatic speeches; Roman "pith"; not critical or scientific as history.
Influence on painting of classical scenes; establishing of the historic tradition of earlier Rome.

The Silver Age

Tacitus (Publius Cornelius Tacitus), A.D. 55-117.
Greatest Roman historian; study of oratory,

law; government service; friend of Pliny the Younger.

Agricola, 97-98, biography of his father-in-law.

Germania, 98.

Histories, 115-116 (for period 69-97; partly lost).

Annals, 116-117 (for period 14-68; partly lost).

Praising of the Germanic peoples and implying a rebuke of Romans for their decline in virtue; praise of ancestors in such a way as to reprove contemporaries at Rome.

Characteristics:

His "lurid page"; *cf.* his interpretation of Tiberius, his accounts of Messalina, the conspiracy of Piso, the end of Agrippina, the mutinies of Roman troops, the second battle of Bedriacum, the sack of Cremona; terse, concise style; influence of Virgil; sense of intense power of thought; pungent quality; satiric flavor; reserve and understatement; excessive concentration of thought at times.

Influential in anti-Ciceronian movement of the Renaissance; influence on Bacon, Machiavelli, Racine.

Juvenal (Decimus Junius Juvenalis), A.D. 60-140.

Satirical poet; writer of formal satire, a special literary form among the Romans, in contrast to the Greek satire, which is not of the formal type.

Origin of satire; relation to psychological effects injurious to the victim (*cf.* Old Irish satirists: poets and old women); in-

vective, curses; bitterness, primitive savagery.

Satires, attacking social abuses of the time; problems often those that have lasted to the present time; hence, the universality of his appeal, in spite of his dogmatism; in method like essays:

Sixteen in number: III, on Rome; X, on the vanity of human wishes; V, VII, on poverty of writers; VI, on women, unfriendly.

Characteristics:

Style vigorous; memorable phrases; often invective, not humor; vivid pictures of everyday sights; dogmatism; Stoicism; sympathy for mankind in general; sincerity.

Influence on Johnson, Swift, Addison, Steele, Boileau; influence on monks of the Middle Ages.

Martial (Marcus Valerius Martialis), A.D. 43-104.

Spaniard, came to Rome under Nero; Titus and Domitian patrons; friend of Quintilian, Younger Pliny, Juvenal; founder of Latin epigram; creator of types of men and women of every sphere in Flavian era; "my page only is free, my life upright."

Epigrams, in fourteen books, 1550 in entire collection, many in elegiacs (*cf.* verse of Ovid, Greek epigram, *vers de société*).

Characteristics:

Highly concentrated style; often hard and metallic, stinging, precise; wide range of sympathy; brevity, wit, humor; power of satire; cruelty; clarity; ideal of moderation; without indignation or enthusiasm;

treatment of great topics in adequate manner, as well as of trifles; atmosphere.

Influence in England, especially in seventeenth century; *cf.* Jonson, Addison, Lessing, Goethe; *cf.* Dryden, Pope, Johnson; also French writers of *bons mots, etc.*

Marcus Fabius Quintilianus, A.D. 35?-96?

Born in Spain; early to Rome; father a teacher of rhetoric; first rhetorician to set up genuine public school and receive salary from the state; education of orator from birth; admiration for Cicero and for the great Greek writers; aversion to Seneca.

Institutio Oratoria, in twelve books, only work to survive.

Characteristics:

Conciseness, epigrammatic phrases; some eloquence; high ideals; loftiness of character necessary in orator; careful plan and discussion.

Influence on Church Fathers and on the Renaissance humanists; influence on Milton, Mill, Macaulay; importance with regard to theory and history of education.

Lucan, A.D. 39-65.

Epic poet; nephew of Seneca; a Spaniard.

Pharsalia, epic poem in ten books: civil war between Julius Cæsar and Pompey.

Statius, A.D. 61-96.

Epic poet; writer of *Thebaid; cf.* influence on Chaucer.

Persius. A.D. 34-62.

Etruria; poor health, short life; admirer of

Horace, without his geniality; emphasis on morality; Stoic; scholastic.
Satires in verse: the sin of sloth.

Pliny, the Elder, A.D. 23-79.
Birth at Como; middle class; death at Pompeii; encyclopædist.
Natural History, unscientific work on nature and art, full of interesting details.

Pliny, the Younger, A.D. 62-113.
Nephew of Pliny, the Elder; lawyer, orator, writer; admirer of Cicero; famous letter-writer; villas on Lake Como; friend of Tacitus, Martial, Suetonius.
Letters, in ten books, written to be published; excellent picture of the times; variety of topics, such as eruption of Vesuvius, Christians in Bithynia, books, hunting, trials, *etc.*

Phædrus, first century of our era.
Writer of Latin fables after Greek Æsop.

Petronius, d. A.D. 66.
Writer of rogue stories; mild satirist (*cf.* Ennius); suicide by order of Nero (*cf.* Tacitus' account).
Satyricon, medley of prose and verse of picaresque (*cf.* Apuleius).

Apuleius, b. A.D. 125?
Carthage, Athens, Greece, Asia Minor, Rome; writer, lecturer; student of Plato.
Apology, defense against charge of magic.
Demon of Socrates.
The Golden Ass, fantastic tale of magic in eleven books; contains story of Cupid and Psyche; sparkling style.

ENTRANCE OF CHRISTIAN TRADITION INTO EUROPEAN LITERATURE

The Bible, the principal document, a Hebraic book of Books.

Oriental influence; stress on morality, not beauty; reflection of life of a pastoral and agricultural people, of a buffer state between Assyria (Babylon) and Egypt.

Old Testament.

Narrative.

Biography and history; careers of patriarchs (especially from 2000 B.C.), judges, kings (from Saul *ca.* 1075 B.C.).

Division of kingdom into two: Judah (south) and Israel (north), 975 B.C.

The Ten Tribes of Israel taken to Assyria, 721 B.C.

Jerusalem, capital of Judah, taken by Babylon, 606 B.C.; destroyed, 588 B.C.; period of captivity of Jews in Babylon—the Exile.

Cyrus, Persian conqueror of Babylon, restores Jerusalem to the Jews; the return from exile, 536 B.C.

Greek period, 333-142 B.C.; Maccabean period, 142-63 B.C. (Roman period, 63 B.C.).

Government nearly theocratic; *cf.* influence on doctrine of divine right of kings in seventeenth century.

Origin of institutions, particularly religious

customs; emphasis on relations to God and to sin; the Ten Commandments.

Sense for difference in characters, as of Jacob, Esau, Joseph, Moses, Samson; dramatic dialogue; sparing use of description; swift movement, sudden turns in action, occasional grimness, as in saga (*Judges*); simple, pictorial language; telling phrase; choice of effective incident and economic treatment of it; revelation of racial temper.

Explanation of origin of sin, pain, labor (*Genesis* II *ff.*). Divinity as possessing free will and eternal life.

Daniel: apocalyptic; vivid coloring of an admonitory survey of history under guise of prophecy (second century B.C.).

Ruth: pastoral romance; sense for beauty, simplicity; opposed to chauvinism (*ca.* fourth century B.C.).

Esther: romance; not religious; structural design of whole narrative—preparatory incidents, irony, turning the tables (second century B.C.).

Jonah: allegory: God's tolerance of peoples other than the Jews (fifth century B.C.).

Poetry, especially religious.

Psalms (*ca.* 1050-135 B.C.), hymns of anguish for sin, spiritual exaltation, plea to escape from danger, thanksgiving, praise, piety; parallelism of style, balance; references to nature as handiwork of God; influence on Christian Church, which added other hymns (for example, Ambrose, Thomas Aquinas, Thomas of Celano, Luther, Charles Wesley); music.

Song of Songs (*ca.* third century B.C.): epithalamia often given allegorical interpretation; sensuous beauty; influence, together with that of classical epithalamia, in religious and other poetry of the Renaissance (*cf.* Thomas Lodge, 1558-1625).

Genesis I: sublime, monotheistic conception of creation, influencing the gospel according to St. John and the *Poetic Edda.*

Cf. the Books of Wisdom:

Proverbs (of different ages): mostly uncentered; nuclei, however, on wine, wisdom (I-IX), the good woman.

Ecclesiastes (*ca.* third century B.C.): the doctrine of the vanity of life (*cf.* Edward Fitzgerald's *Rubáiyát of Omar Khayyám,* 1859).

Job (fourth century): problem of existence of pain; rejection of pain as due to sin of the person suffering or of his forebears, or due to the need of training and disciplining the sufferer; rather pain is inexplicable to man except on the terms that God's ways are infinite and hence are necessarily beyond man's comprehension; Job's fidelity to God; sublimity of the order of the heavens and the earth; influence of the prologue in heaven upon Goethe's *Faust;* resemblance of the theophany to the close of Greek dramas or trilogies; isolation of Job; form not that of drama, but of a contemplative, but highly emotional dialogue.

Prophecy: political invective, satire, allegory; prophets as statesmen; the loftiest views

of God and his relations to man; sublimity; emotional appeal rather than formal reasoning; confidence in position; fearlessness (*cf. Jeremiah,* seventh century); moral and religious elements in political and social welfare.

Progress from polytheism to monotheism; from a God of fear to a God of justice (*Amos,* eighth century; opposition to unfairness of luxury) and a God of love (*Hosea,* eighth century; *Isaiah,* eighth century); from a tribal God to an international God (Deutero-*Isaiah,* the time of the captivity; the ideal-suffering servant); from a God worshipped by outer forms to a God of inner devotion.

Doctrines resembling those in Greek tragedy:

A man's or a nation's insolence will be punished (*cf. Ezekiel,* sixth century). Sin is punished over several generations. Suffering is visited upon the innocent.

Apocrypha of the *Old Testament,* containing books such as those about Judith, Susanna, Tobit's vision; *Ecclesiasticus* (*ca.* second century B.C.).

New Testament.

Synoptic gospels of Matthew, Mark, and Luke.

Doctrines: love of God and of fellow man; individual immortality; rebirth in this life; repentance; atonement; faith; peace; the talents of each personality.

Reinterpretation of older doctrines: kingdom of God within, not without (secular); the New Commandment.

Institution of the Lord's supper; the twelve disciples (including the traitor Judas).

The parables of Jesus, such as the sower, the talents: simplicity and homeliness of the narrative, skilfully adjusted detail, the richness of meaning.

Matthew: emphasis on Old Testament prophecies of a Messiah; the Wise Men; the most ample account of the Sermon on the Mount, including the beatitudes and the Lord's prayer; Simon called Peter given the keys of the kingdom of heaven (influence on Church of Rome).

Luke: a critical account; excellent style; the Annunciation to Mary, the shepherds and the *Gloria in excelsis;* parables of the prodigal son (theme of mediæval and Renaissance drama), the Good Samaritan, the lost sheep, the unjust steward, the beggar Lazarus; same writer perhaps of *Acts.*

Philosophy of John (fourth gospel) and of Paul (*Acts* and *Epistles*); love, divine reason, Platonism, mysticism.

Paul: Each man a fellow citizen with the saints, an athlete in a spiritual race; faith a personal bond with Christ.

Sin means death, not life.

John: the Bread of Life, the Light of the World, the Good Shepherd.

Appeal to the educated people of Greece and Rome, as well as to the Jews;

Paul's internationalization of Christianity.

Epistle to the Hebrews: faith as unflinching belief in things unseen, despite suffering; eloquent view of history and of the universe.

General Epistle of James: salvation in good works; affliction a test of moral endurance; attack on wealth; clearness of thought and style.

First Epistle of Peter: solidarity of a sincere group against a hostile society; good style.

Significant Emphasis of Christianity in the Enlargement of Literary Tradition.

Roman empire as a vehicle for the spread of teaching.

The Christian solution to the difficulties that the Epicureans and the Stoics had endeavored to deal with—regarding man, divinity, pain, evil, and death.

Emphasis on *emotional truth* in addition to that of the intellect, or reason; love of man, love of a personal deity (the Father), loss of fear of death after a virtuous life.

Gibbon's emphasis on: the influence of miracles, the pure life of the early Christians, their proselyting zeal, the doctrine of immortality.

Later translations of the Bible:

The Latin Vulgate translation by Jerome (A.D. 340?-420).

Dignity and simplicity of style.

The great English translations, especially of the sixteenth century, culminating in the King James version of 1611.

The greatest single monument in English

literature; this version retains the simplicity, dignity, and music of the Vulgate; it establishes one of the two great musical styles of English prose: it illustrates the simple musical style in contrast with the ornate musical tradition also established by the Elizabethans (the other great style in English prose is the non-musical).

The great German translation by Martin Luther, which established German prose.

Digression to define the word "spiritual."

Spiritual must not exclude many items which are not religious in the common sense, that is, not directly related to a deity.

Ideals of the Greeks and Romans frequently spiritual (*cf.* love of mankind, *etc.*)

Existence of the spiritual in the best art—painting, sculpture, architecture, music, literature (prose and poetry); the spiritual in family love, friendship, romantic love; in some attitudes toward outdoor nature.

Difference in sensitiveness of people to the spiritual in the different fields.

Limitations of Scriptural literature for the great tradition.

Lack of range in treatment of romantic love, despite the courtships of Rebecca, Rachel, Ruth (*cf.* subordination of it in a work such as the *Æneid,* from the classical tradition).

Lack of broad appreciation of beauty, as for instance, that evolved by man; thus, its emotional appeal, though exceedingly strong and vital, had limitations.

Compensation through emphasis on the neces-

sity of emotion as well as reason in life; emphasis on the element of wonder and mystery in life, as well as on moral principles; influence for themes of sculpture and painting in the Middle Ages and the Renaissance as well as later.

Notable names among the Church Fathers:

Ambrose 340?-397 *Hymns*

Augustine 354-430
City of God (philosophy of history)
Confessions (book of consolation); his rebirth, subjective account (*cf.* Petrarch).
Influence of his theology; of his views on sex.

Boethius, 475?-525. *Consolation of Philosophy,* arguments of reason to reach same goal as faith—Plato, Aristotle, and Stoicism to teach Christianity; work parallel with that of Marcus Aurelius' *Meditations* and Thomas à Kempis' *Imitation of Christ* (fifteenth century).

Influence of the Church Fathers in literature tremendous.

MEDIÆVAL LITERATURE

476 Fall of the Western Roman Empire; beginning of the Middle Ages.
476-1000 "Dark Ages."
1000 on "Middle Ages" proper.
Continual change and development.
Migrations of various Germanic peoples and settlement in Italy, France, Spain, Great Britain, from the third century on.
Gradual growth of new languages: French, Spanish, Provençal, Italian, romance languages based on Latin; English, based on Anglo-Saxon largely influenced by Scandinavian, French, Latin.

Northern Pagan Contributions to European Literary Traditions.

Celtic tradition.
Old (and Middle) Irish.
Pagan sagas; largely prose narrative with passages of older verse; related to epic; two layers, named after the two heroes: Cuchulain and Finn (father of Ossian).
Characteristics:
Humor; exaggeration; the Celtic otherworld; romantic love; [*cf.* Deirdre, employed in the recent Irish revival (Synge, Yeats, Stephens)]; love of nature; consciousness of irony in the conflict of duties; chivalry toward opponent in battle.
Influence on mediæval romances.
Verse.

Some separate lyrics (partly by monks), showing love of nature; wonder-voyages, as of Bran.

Welsh

Mabinogion (saga and prose romance).

Two layers, one preceding influence of French romance.

Kilwch and *Olwen* (Arthurian myth).

The Lady and the Fountain (after Chrétien's use of Arthurian legends).

Collection of twelfth and thirteenth centuries.

Characteristics.

Humor; use of exaggeration, of the grotesque; pleasure in outdoor nature; sheen of metals, colors.

Dafydd ab Gwilym (fourteenth century).

Celtic household bard, troubadour, wandering clerk; greatest of Welsh poets.

Characteristics:

Delight in outdoor nature, multitude of fanciful or imaginative images, humor, conflict with asceticism; the lady Morfudd, bardic marriage, jealous husband, bird and other messengers; complications of verse as with Older Irish; establisher of chief form of Welsh verse.

Ellis Wyn, 1671-1734.

Y Bardd Cwsk (*The Sleeping Bard*), 1703.

Satirical religious allegory.

Influence of Quevedo; humor, use of grotesque.

Standard for Welsh prose style.

Anglo-Saxon (up to Norman conquest of England, 1066).
  Verse.
    Alliterative of special type.
      Beowulf (700?).
        Chief monument essentially pagan; epic about savior hero; three episodes with monsters.
        Characteristics:
          Wyrd and imminent dread; dignity; closeness to seafaring life as in other Anglo-Saxon verse; touches of humor of understatement; elegiac quality; epic note dominant; generosity and moderation as heroic ideals.
      Elegiac quality of some other poems.
      Epic episodes about Christian themes, as St. Andrew.

Scandinavian saga.
  Settlement of Iceland from 872; legalism, feuds, revenge, strong women; folklore, paganism; *cf.* settlement in Great Britain, Normandy, and voyage to America.
  Grettirsaga; Laxdaelasaga; Saga of Burnt Njal.
  Volsungasaga, larger element of myth; story of Sigurd, Brynhild.
    Influence on Morris, Wagner.
  Time of setting down oral tradition into literary form about 1100-1250; stark style; crafty dialogue; sudden grim events.
Scandinavian mythology (*cf.* Greek mythology).
  Cf. the *Eddas.*

Poetic Edda (Older), poems of various dates from 900-1150, including "Voluspo," on creation; "Hovamol" with proverbs; "Lokasenna," wrangling of the divinities with Loki; "Thrymskvitha," concise, powerful ballad; and others as of the Brynhild-Sigurth (Siegfried) group of stories; alliterative verse; influence on sagas and on Matthew Arnold.

Prose Edda (Younger), by Snorri Sturluson (1179-1241), Iceland (author of *Heimskringla*).

Mythology and poesy of scalds.

Early Russian literature.

Slavic centers about Kiev, Smolensk, Novgorod; Scandinavian influence.

988 Conversion to Christianity; schism between Church of East and West in eleventh century.

1000-1200 Period of sagas and "bylingas"; mythology; colors.

1240 Kiev destroyed in Tartar invasion; *cf.* the Finnish collection of ballads in *Kalevala* (final edition 1849).

German (Middle High).

Epics:

Nibelungenlied, about 1200.

Melancholy and fate; supermen such as Siegfried (death by treachery of Hagen), and superwomen such as Brunhild, Kriemhild (revenge in second part for Siegfried's death).

Influence on German romanticism and (with Scandinavian saga) on Wagner; relation to *Volsungasaga;* French influence.

Gudrun, about 1210, three parts: the marriage of Herwig and Gudrun; the capture of Gudrun and her life in restraint; her rescue.
Influence of *Nibelungenlied.*

Intermingling of Pagan and Christian Traditions.

Feudalism.
Reciprocal obligations of lord and servant; the protection of the castle.
Theory of the all-embracing empire under an Emperor, with a parallel all-embracing Church under a Pope; tendency to disagreement between the two powers (secular and sacred); tendency of each to overstep its bounds.
Orders of knighthood; service of Church, ladies, and the poor.

Conflict between Mohammedans and Christians.
622 Hegira, or flight of Mohammed.
732 Decisive battle of Tours; the Moors' retreat to Spain.
800 Charlemagne crowned emperor by Pope.
1096 First of series of Crusades.
Economic effects; influences on Western art and literature.
Purpose to rescue Holy Sepulchre at Jerusalem from the Mohammedans.

1453 Fall of Eastern Roman Empire (Constantinople taken by the Turks).

France in general the center for culture (twelfth and thirteenth centuries); *cf.* cathedrals, universities, origin in literary form of the great type, the romance; *cf.* England for cathedrals, and to a lesser degree Italy and Germany.

Anonymity of poems and other art frequent.

Rise of Gothic architecture in twelfth century in France, succeeding the Romanesque, or Norman style; popularly recognized by the pointed arch replacing the round arch of Romanesque: real distinction, method of vaulting; both Gothic and Romanesque distinguished from Roman style in treating the arch—the arch now resting directly upon the capitals or columns; Gothic lays stress on the vertical line, whereas classical art emphasizes the horizontal line; yet tendency to read too much into the Gothic pointing upward toward heaven and the infinite; both Greek and Gothic architecture at their best give an infinite view of beauty; both supreme types. Height of Gothic thirteenth century; subsequent decline. Its storied sculpture and stained-glass windows. Employment of Gothic not only in churches, but in castles and civic buildings.

Characteristics of the Middle Ages

Common doctrine that the Middle Ages accepted practically everything on authority, grossly exaggerated; reason appealed to frequently, not merely by Abelard (1079-1142).

Actually the Renaissance is not to be regarded as especially novel in this respect; the accepted contrast between the Renaissance and the Middle Ages as regards the attitude toward reason and authority is chiefly noticeable in the case of extreme individuals.

One definition of humanism is "the interest in studying the classics of Greece and Rome for their own sakes"; the twelfth century in France witnessed a lively humanistic movement of this type.

Ideals of temperance (golden mean) and life according to nature expressed by Latin allegorists of the twelfth century; influence of this line of thought from Plato and the Stoics on Jean de Meun's part of the *Romance of the Rose* (which see); on Dante.

Cf. the confirmatory attitudes (for certain purposes) in the Franciscan friendliness toward nature and in the realism of Gothic design.

Tendency to overemphasize the religious aspect of the Middle Ages, because of the tendency of the Renaissance, especially in Italy; the classical world filled with temples.

Tendency to overemphasize the interest of the Middle Ages in the next world, as contrasted with this world; see discussion of the Renaissance.

Contrasts in the Middle Ages (as well as in the Renaissance).

Contrast between ideals and practice as in other ages.

Waves of idealism, followed by waves of decadence and corruption.

Revivals within the church.

The Cistercian and Cluniac revivals, the Franciscan (St. Francis, 1182-1226) and the Dominican (St. Dominic, 1170-1221) movements, as well as others up to the "Reformation" and a hundred more to the present day within the Catholic Church and within the Protestant groups.

Revivals of the ideals of chivalry in various countries during the Middle Ages and later.

Scholasticism.

Its height in the thirteenth century; its later decline to formalism and dry husks.

St. Thomas Aquinas, 1225-1274?

Dominican; the greatest of the scholastics; a great philosopher.

Summa Theologica, a reconciliation of Aristotle with the Bible and the Fathers—the aim of the scholastic to harmonize philosophy and Christian theology, reason and faith.

Characteristics:

The golden mean; harmony with nature and dependence on God; the cooperation of reason and faith; range of encyclopædic learning.

Influence on Dante; work still the standard of the Roman Catholic Church; influence on Hooker, Milton.

Other church literature.

Many examples: *cf.* the following:

Latin hymns, as *Dies Iræ* by Thomas of Celano.

Lives of the Saints, especially in the collection of the thirteenth century: *The Golden Legend,* or *Legenda Aurea;* similarity to the *Little Flowers of Saint Francis.*

Imitation of Christ, by Thomas à Kempis (fifteenth century).

Songs of the wandering clerks (twelfth and thirteenth centuries); influence of classical lyrics; subjects of wine, women, song; humor, parody of hymns, church services.

Secular or Semi-secular Literature.

Epic or feudal background.

Old French.

Song of Roland, 1050-1150.

Epic form called *chanson de geste;* three sections of verse narrative:

Motivation of traitor Ganelon.

Attack on Roland at Roncesvalles (Spain, Pyrenees).

Charlemagne's revenge.

Conflict between Christians and Saracens; pilgrim route to St. James of Compostella; friendship between Roland and Oliver.

Characteristics:

Use of assonance.

Epic aloofness of nature; doctrine of *"mesure,"* or golden mean; emphasis on loyalty; mostly about men and war; little about women or love; prodigies.

Influence of the Charlemagne tradition in later romance, especially during the Italian Renaissance (*cf.* Pulci, Ariosto, and others).

Spanish.

The *Cid, El Cantar del Mio Cid.*

Spanish epic poem of the twelfth century (*ca.* 1140) about hero, Rodrigo Díaz, or the Cid, who had fought against the Moors in the previous century (1040-1099).

Resemblance in type to the *Song of Roland.*

Tradition of a national hero in Spain later, as in the famous ballads.

Notable nature of the Spanish ballad in general; oral transmission; collections of ballads in sixteenth century.

Use of the traditions of the Cid by Corneille.

Rise of romantic love as a theme for long works called romances.

Romans d'aventure.

Appearance latter part of twelfth century, in narratives associated particularly with Alexander and Arthurian heroes; effect of the Crusades, 1096 to nearly 1300.

Characteristics:

Especial emphasis on the love of Our Lady; courtesy, chivalric emphasis on loyalty, which involved often a conflict of duties; love of God, love of woman, love of fellow men.

Typical examples in the cycles of Charlemagne, Arthur, Alexander, Troy, Thebes; in Arthurian cycle a considerable emphasis on Celtic and French elements; shift in nature of characters and their relative importance due to nationality or to author's walk in life, *etc.*, as in cases of Lancelot, Gawain, Tristan, Galahad.

Use of rime; passage from verse to prose accompanied by decline, the chronological tendency.

Gawain and the Green Knight, an English alliterative romance (fourteenth century); description of nature.

Sir Thomas Malory, 1400?-1470.

Le Morte d'Arthur, English prose romance, appealing for restoration of knightly ideals; simple, musical style; episodic plot, compiled about most of the knights of the Round Table.

Influence on Tennyson, Morris.

Romantic epics of Germans, centering in the thirteenth century, as *Tristan* by Gottfried von Strassburg (*ca.* 1200) and *Parzival* by Wolfram von Eschenbach (*ca.* 1170-1220); French influence.

Characteristics:

Love as a passion and as a fate; "courtly love"; *cf.* Tristan in the Middle Ages and in Wagner's opera of the nineteenth century; conflict of duties: as between the seemingly excessive sacrifice that

might be demanded by the service of love or of Christ on the one hand and the golden mean of conduct on the other; interest in psychology; influence of Ovid; the element of the marvelous.

Influence on the Italian and English Renaissance and on the romantic movement of Germany and England.

Cf. the *Lais* of Marie de France (*ca.* 1175); Breton narratives in French; simple style of verse, seeming artlessness; folklore, themes of Tristan, of Lanval.

Cf. the love idyl, or *cante-fable* of Provence, *Aucassin and Nicolette* (twelfth century).

Cf. the lyric poetry, often of life, of the troubadours of Provence (twelfth and thirteenth century); composition of elaborate verse (with music) for serenades, *aubades, débats,* satire; gradual diminution of coarseness; psychological analysis of emotions; influence on Dante, Petrarch, Dafydd ab Gwilym.

Influence on the Minnesingers of Germany, such as Walther von der Vogelweide (*ca.* 1165-*ca.* 1230); love, nature, and criticism of the church.

Allegorical romance.

Allegory as a mediæval type or manner.

Mainly of Oriental origin; some classical influence; tendency to seek deeper meanings behind the appearance; use in romance (visions, debates, *etc.*), satire,

instruction moral or intellectual; decorative effects; a defense in case of satire; influence of Ovid, Boethius, and many Latin writers, especially of the twelfth century.

Romance of the Rose.

French allegory of the thirteenth century; authors Guillaume de Lorris and and Jean de Meun; Guillaume romantic; Jean realistic (*esprit gaulois*), encyclopædic, satiric; Jean, the *bourgeois* author, enforces the Stoic doctrine, "Live according to Nature"; against race suicide.

Influence of Jean's work prodigious in France, Italy, and England; in France into the Renaissance.

Romance of Renart, satiric (beast-epic), attacking all society including the clergy (early thirteenth century).

Other narrative types.

The *fabliau* largely in Picardy (twelfth and thirteenth centuries).

Not allegorical or romantic, but realistic, often against women, often telling a practical joke; *bourgeois; esprit gaulois;* most good examples of French origin; employment of them by Chaucer and Boccaccio.

Popular ballads.

Narrative, often sung; Robin Hood and other themes; tragedy, humor, supernatural; *cf.* the German ballads; *cf.* the origin of the Spanish ballads.

Theory of communal authorship, oral tradition.

Characteristics:
Simplicity of diction, sharpness of narrative detail; approach toward drama, when dialogue is employed; impersonal quality, refrain, incremental repetition.
Influence on English and German romantic movements.

Historical narrative.
French chroniclers.
Greatness (from Middle Ages on) of French writers of chronicles and memoirs.

Geoffrey de Villehardouin (Fourth Crusade).

Jean de Joinville, *Histoire de Saint Louis* (thirteenth century).

Philippe de Comines, *Mémoires* (time of Louis XI and later).

Jean Froissart, 1337?-1410?
Participator in affairs of French, English, Scotch, Flemish; not a critical historian; poet also; vivid pageants of life of the contemporary revival of chivalry.
Characteristics:
Vigorous, picturesque, rapid, virile; aristocratic bias; moral idealism.
Influence on Scott, and hence on historical romance in Dumas, Hugo, de Vigny, Thackeray, *etc.,* in the nineteenth century.

The **Sieur de Brantôme** (1540?-1614) for *Mémoires* of the French Renaissance (published 1665-1666).

Concentration of much of the literary outlook of the Middle Ages in the English Chaucer and the Italian Dante:

Geoffrey Chaucer, 1343?-1400.

Dante the other great mediæval writer; Chaucer in English literature surpassed only by Shakspere; experience at court, patrons in varying degree: John of Gaunt, Lionel of Clarence, Edward III, Richard II, Henry IV; good education, familiarity with Latin, French, Italian, English, philosophy, law; wide experience: court, army, diplomacy, customs house; wife a lady in the service of Queen Philippa, the Good.

Influence also on Scotch, Elizabethan, and later poetry.

Four periods of literary activity (principal achievement of poetry).

I. French: elegy (1369), allegory, *Book of the Duchesse.*

II. Study of Latin and philosophy; translations made, as of Boethius.

III. Italian: Dante, Petrarch, Boccaccio (except *Decameron*).

Allegories:

The House of Fame (humor), 1374-1382.

Parlement of Foules (humor), 1381-2.

Novel or romance in verse:
Troilus and Criseyde, 1385-6.
Novel of love (courtly; very great work on matter of Troy; versification in rime royal; sense of fate; use of dramatic irony; psychology (*cf.* Ovid); understanding of Criseyde: her fate tragic because though she was thoroughly aware of the ideals of courtly love, she did not measure up to them, and proved unfaithful to Troilus.

IV. English:
The Legende of Good Women.
Scheme given up for
Canterbury Tales.
Plan of grouping tales dramatic; dramatic interplay of characters of pilgrims; the special marriage-group.
Prologue of characters a remarkable work: portraits of the Knight, the Squire, the Prioress, the Clerk, the Man of Law, the Parson, *etc.;* use of real people; corresponding function of connecting links in epilogues and prologues to individual tales, and of the addition of the Canon and his Yeoman.
Tales proper.

Variety of types of narrative: metrical romance, Breton *lai?*, burlesque, *fabliau*, best epic (Nun's Priest's), sermon (*exemplum*), saint's legend, pious tale, "tragedy" (story of fall from prosperity or power), tale of contemporary life (Canon Yeoman's); range and excellence in each type.

Characteristics:

Broad sympathy with life high and low; subtlety of understanding and of treatment; humor, pathos, irony, satire; power of suggestion; joy of living; love of nature.

Creation of the Wife of Bath and the Pardoner. Definition of type, individual, creation; *cf.* Pandarus as a creation in *Troilus and Criseyde*.

Strength of versification: grace, smoothness, variety, music; adaptation of verse and of substance to characters; stanzaic thinking.

Characteristics of the poet:

Best non-dramatic narrative poet in English; thorough interest in life of this world, despite due piety and reverence

(this fact often improperly taken as a sign that Chaucer should belong to the Renaissance and not to the Middle Ages, along with frequent unsound distinctions made between the Renaissance and the Middle Ages).

Little reflection of peasant and Lollard movements of his time; no safe inferences to be made concerning the omission, partly because of his Parson and his Plowman; this aspect of the age appears in a contemporary allegory, an alliterative poem, *Piers Plowman,* which idealizes a "common man," criticizes the institutions of wealth and law, and suggests democracy.

Chaucer's lyrics

Philosophic outlook behind keen observation of daily affairs of men (*cf.* especially Dante).

Establishment of English as vehicle for great literature, especially poetry; influence on English Renaissance and nineteenth century.

Dante Alighieri, 1265-1321.

Greatest mediæval poet; one of world's very greatest; a philosophical poet; sums up his age with background from classical antiquity, Christianity, and very likely Arabic learning; Florentine.

Encyclopædic knowledge; knew little of Greek art and literature, except Aristotle and many gleams of Plato.

Friend of Giotto (relation to Franciscan movement in painting).

Political career:
Activity in republic of Florence succeeded by exile in 1302, lasting the rest of his life.
Patriotism; ideal of united Italy, or rather desire for reconciliation of world-empire and the church (*cf. De Monarchia*).
Effect of such idealism on modern aspirations in Italy (*cf.* Mazzini).
His practical and theoretical knowledge [*cf.* the *Convito* (The Banquet)].
Vita Nuova (New Life) as an autobiography of love for Beatrice Portinari, a real woman (died 1290).
Psychological exposition of sonnets.
Doctrine of love derived from Provençal as modified by Guido Guinizelli and a school of poets who followed the "sweet new style" (*dolce stil nuovo*).
Greater religious emphasis, based on two principles:
I. Love possible only to "gentle," that is, noble heart (latent from birth).
II. The lady is a divine agent, real in flesh and ideal in spirit.
Sweetness, tenderness, purity; beauty of form and substance.
Service still peremptory.
De Vulgare Eloquentio, in behalf of Italian language.
Divina Commedia, the supreme work.
Three parts: *Inferno, Purgatorio,* and *Paradiso.*
Journey into next world, treated alle-

gorically; Virgil acts as guide at first, representing in a sense reason, intellectual life, classical antiquity; later Beatrice takes his place, going into the regions of faith, representing divine love, also human love raised to sublimity, also philosophy in the highest sense.

Greatness of design, for form and substance, symmetry, restraint; style in grand manner, now simple, now severe; beauty and aptness of similes; power of suggestion, realistic intimacy of detail, intensity of feeling and passion, pathos, tenderness; sense of beauty, observation of outdoor nature, human experience in the world.

Adaptation of punishments to the sin, as ice for traitors in lowest circle of the Inferno; sense of gloom in *Inferno* only; sunlight in *Purgatorio;* supernal light in *Paradiso.*

Two sorts of sin:

Sin less evil if due to excess, or departure from the mean intended by Nature or God; worst if ingratitude or treachery, as directly opposed to God; the distribution of the Seven Deadly Sins according to this principle: pride, envy, wrath, sloth, intemperance with money, gluttony, lust (Purgatory); *cf.* the mediæval ideal of loyalty and also Shakspere's hostility to ingratitude.

For Paradise, the cardinal virtues: temperance, prudence, fortitude, justice; the theological virtues: faith, hope, love.

The active life surpassed by the contemplative life.

Friendliness toward outdoor nature.

The famous episodes of Francesca da Rimini, Farinata degli Uberti, Brunetto Latini, Ugolino, Cato, dawn in Purgatory, the meeting with Statius; the earthly paradise; the admission of Rifeus (a Trojan) into Paradise; the reciprocating praises of Francis and Dominic by members of the rival orders; Bernard's prayer to the interceding Virgin Mother.

Inclusion of the great ideals and power of the Age in one adequate poetic monument (*cf.* the epic).

Universal source of inspiration.

Human and divine both present and harmonized; spiritual quality of love between man and woman; love of God for both womankind and mankind, as seen through the Virgin Mary; tenderness toward motherhood.

Doctrine: in His (God's) will is our peace, as a solution to human desire—"In la sua voluntade é nostra pace"; *cf.* "Live according to Nature," "The peace that passeth all understanding," "Thy will be done."

Belief in the physical hell, the geography of *Purgatorio,* and the Ptolemaic astronomy of *Paradiso* not necessary for an appreciation of the spiritual beauty and truth of the parts.

Mysticism in *Paradiso* especially apparent; tremendous emotional power here not directly evident to readers who have not had parallel experience; experience with Dante attempts to express transcends ordinary human experience; mysticism not of type selfishly confined to relation between individual and deity, but social in quality, embracing society and illustrating "In my father's house are many mansions."

Establishment of Italian as vehicle for great poetry; *terza rima.*

RENAISSANCE

Limitations on value of the term Renaissance:

Largely valuable as a suggestion of time.

Novelty of movement as to thought not so great as often stated.

Much retention and confirmation of mediæval doctrine, which in turn was partly a survival of classical thought or a reconciliation of classical thought with Christian thought.

A weariness induced by the familiar, the dry husks of convention, the decadence of the later Middle Ages, gave opportunity for the effects of novelty.

Discovery and exploration of New World (1492 and later): precious metals, new animals, plants, people, dangers, material for civilizing and exploiting; *cf.* the southern route to India.

"Invention" of printing (movable type) in fifteenth century encouraged spread of knowledge of literature of romance, Scripture, and classical antiquity; aid from increased use of paper instead of parchment.

Recovery of manuscripts of ancient Greece and more particularly Rome, afforded fresh sources of knowledge as to power of man in thought and style.

The accompanying study of classical art led to Renaissance production of great original work in architecture, sculpture, painting; but influence from Gothic art, as in sculpture.

A renewed emphasis on representative art as distinguished from decorative art.

Frequent combination of classical and Christian ideals and themes, as in the Middle Ages.

More known by far of classical antiquity than of Middle Ages

Certain tendency to retrogression, as in rejecting mediæval Latin and substituting for it Ciceronian Latin instead of the vernacular.

Extension of knowledge tended to bring about resistance to excessive dogmatism of church where it appeared; Reason, as often in the Middle Ages, again insisted on its rights against authority; tendency after all to substitute classical for church authority; Reason tends to individualism.

Inheritance from Middle Ages and classical antiquity of the doctrine of nature, or reason, which declares that God is good; Nature, His Agent, is also good. Man must follow her rules, discovering them by use of his reason; they are in part the avoidance of excess and pretense, affectation, or hypocrisy. Man has free will and must discipline himself for high ends. This doctrine is the center, but there were then, as always, many departures from this center, since the task of keeping to it, while a man is vigorously active and growing in mind and body, is huge (*cf.* St. Francis, French Latinists, *etc.*, earlier). This doctrine emphasizes the significance of man more than some mediævalists would wish; it represents humanism in its wider sense.

Humanism also may mean: the imitation of

the style of classical antiquity; also, the enjoyment of the literature of classical antiquity, or at least a zeal for knowing it, even when it is poorly represented.

Cult of beauty, sometimes associated with melancholy.

Cult of love; like preceding cult, often derived from Middle Ages and Plato.

Cult of power, a practical ideal instead of an unattainable ideal.

Italian Renaissance

Historical background:

1300: by this time England and France definitely nations; completion of process in France by Louis XI (d. 1483); completion of process by Spain, 1492.

1250-1500: city states and principalities in Italy; most prominent for wealth and influence—Rome (Papacy), Florence (republic), Venice (republic), Milan (duchy), and Naples (kingdom); centers for political activity, for art and culture; Florence (and Venice later) a center for art. Other cities or courts of importance: Verona, Padua, Ferrara, Genoa, Pisa, Siena, Perugia, Assisi, Urbino.

Petrarch (Francesco Petrarca) 1304-1374.

The "first modern man"; Dante far greater writer; Petrarch called the "Father of the Renaissance."

Education:

Lived during the Babylonian captivity of the Popes (1309-1377); life at Avignon as well as in Italy; universities of Mont-

pellier and Bologna; interest in the classics and collection of manuscripts; influence of St. Augustine, yet reaction against monkish Latin; worship of Cicero and Virgil; travel in northern Europe; Vaucluse, 1337-40, 45-47, 51-53.

Meeting with Laura, 1327; her death of the plague, 1348; love pure, lofty, lasting over twenty years.

Sonnets: To Laura in Life, To Laura in Death; other love poetry; special form of rime; not the inventor of the sonnet; troubadour tradition of love, from France, *etc.*; work in vernacular, that is, Italian; some occasional sonnets; composition of his sonnets definitely in connection with music.

Africa, Latin epic glorifying Roman ancestor, Scipio Africanus; humanistic in bad sense; Petrarch's mistaken view as to the eventual course of literature; its influence on Boccaccio.

Letters (Latin) in manner of Seneca; account of his ascent of Mont Ventoux, and his reflections on the view, on his conduct in life, and on Augustine's *Confessions* (*cf.* his *Secreta*).

Relation to the Franciscan movement and other thought (as from France); friend of Rienzi.

Characteristics:

Style musical, flowing, caressing; subject matter sentimental but well controlled by style; patriotism; thirst for knowledge; saturation in classics; favorable attitude toward outdoor nature; joy in

this world; egotism; conceit; rebellion against certain manifestations of authority and tendency to sentimentalize over them; desire for fame; individual striking personality revealed in his work; love of fine distinctions of thought and style, subtlety.

Influence of Petrarchism in psychological love-sonnets; delight in his elegance of form, music, sweetness, in Italy, France, Spain, England—no great philosophical conceptions in this verse.

Influence for patriotism; influence of mixed benefit on revival of classical influence; influence direct, for Petrarch is fairly close to the center of the Renaissance.

Giovanni Boccaccio, 1313-1375.

Life in Florence and Naples; student of the classics; excellent Greek student; fondness for Dante (became first professor of Dante); affairs with Maria, the natural daughter of King Robert of Naples, "Fiametta."

Decline in attitude toward love from Dante to Petrarch and thence to Boccaccio; varying attitude toward love in the Italian Renaissance, and also in other countries: contrast between the sensual and the spiritual (or reasonable); tradition from Plato and the Middle Ages for the favorable attitude.

First work in the vernacular; two romantic epics in *ottava rima:*

Teseide (*cf.* Chaucer's *Knight's Tale*).

Il Filostrato (*cf.* Chaucer's *Troilus and*

Criseyde) ; influence of Ovid and mediæval romance in its psychological analysis of love, passion, other emotions.

Ameto, pastoral, largely in prose; influence on Sannazaro.

La Fiametta, like the verse romances, partly autobiographic; love of outdoor nature.

Decameron, scheme of hundred prose tales told over ten days at a villa outside Florence, during the plague of 1348; little reflection of character among the relators (unlike Chaucer); material from *fabliaux,* moral tales, and practically contemporaneous events; Boccaccio's suppression of the *Decameron* before his death.

Characteristics of the work:

Style seemingly simple, vigorous, pointed; excellent prose; some coarseness, unlike Don Manuel's *Count Lucanor* (Spanish); some satire of clergy; the character of Calandrino; skill in narrative design (*cf.* the modern short-story).

Influence of the form and also of the substance in Italy (*cf.* Bandello), Germany, Spain (as on Lope de Vega), France, and England later.

Prose in Latin:

Fatal influence on the later career of Boccaccio because of Petrarch's excessive love of Latin; mediæval encyclopædic work in Latin the product thenceforth.

Breadth of Boccaccio's interest characteristic

of Renaissance men; coarseness tends toward one of the extremes of the age.

Second stage of the Italian Renaissance, dominating literature in the fifteenth century.
Interest especially in Ciceronian style of Latin; production of literature in Latin.
Mixed value of this tendency; not with the current of the vernacular.
Central emphasis on "life according to Nature, or Reason" largely from Plato, Stoicism, mediæval views; attempts to reconcile classical with Christian literature.
No great literary document; time, however, of great architecture, sculpture, painting.

Third stage, return to Italian vernacular.

Luigi Pulci, 1431-1486?
High birth; associate of Lorenzo de' Medici (1449-1492), a remarkable patron of culture and poet himself as well as a statesman of Florence.
Morgante Maggiore, 1483, based on Roland and Charlemagne material; tradition from France and the Middle Ages; form of romantic epic, without unity; general motive—the malignity of Gano, the traitor.
Characteristics:
Humorous, satirical, partly against clergy and partly against excesses in mediæval romance; picaresque tendencies; informal, therefore tending to become medley, or hodgepodge.
Influence in Italy at once and later in Eng-

land with Byron, especially in *Don Juan;* Byron translated part of *Morgante Maggiore;* atrocious rhymes to convey mocking, humorous tone of the work.

Matteo Boiardo, 1430-1494.

Orlando Innamorato, 1487-1506, advancement of the Roland material; more serious treatment of it than Pulci's, in romantic epic form; notable performance.

Francesco Berni, 1497-1553.

Great satirist; improved by his wit Boiardo's version, 1542.

Ludovico Ariosto, 1474-1553.

Noble family; father known in politics and affairs; inattention to law at University of Ferrara; life at the court of Este at Ferrara; writer of comedy and satires; influence of Pulci, classic epics, *etc.*

Orlando Furioso, 1516-1532, romantic epic on Roland tradition, surpassing all preceding work of this kind; very great poem.

Purpose not severe; compliments to the house of Este.

Ideals of chivalry treated with skepticism as to their weakness, and sympathy and friendliness as to their merits and inspiration; satire of trappings and some of the superficial pretense.

Irony arising from sense of difference between ideals and performances.

Courtesy toward women, along with banter; the *virago,* woman warrior; *cf.*

the Amazonian tradition, Virgil, and the vigorous type of Renaissance woman, such as Isabella d'Este.

Knowledge of human moods.

Fondness for the fanciful and wonderful; gusto, power of invention; aim to entertain; frankness of material.

Characteristics:

Excellent style, musical verse, sustained power, grace, elegance; coarseness; beauty; love of nature; *voluptà.*

Use for marionettes.

Influence on Spenser, *etc.*

Ariosto the representative of *voluptà* of the Italian and other Renaissance literature.

Luxury and beauty of the natural world and of life; a term that does not necessitate thought of evil or of the sensual; in Ariosto's case, attitude joined with a reserve of playful reason; beauty of his art.

Torquato Tasso, 1544-1595.

Birth at Sorrento; education excellent; knowledge of the classics; death at Rome; religious and poetic sensitiveness; fear of Roman Church and its power; his love for Eleanore, sister of the duke of Ferrara, under whose patronage (house of Este) Tasso was; use of the love affair by Goethe to illustrate the difference between the two types of men: poet and man of action.

Aminta, 1573, pastoral drama in blank verse.

Musical sweetness of style.

Rise of pastoral drama in the second stage of the Italian Renaissance together with imitations of classical eclogues and romances of pastoral type, as Jacopo Sannazaro's prose romance, *Arcadia, ca.* 1504; (eclogue expanded into drama often); *cf.* Guarini's pastoral tragi-comedy, *Il Pastor Fido,* 1590, and its sensuous style.

The pastoral mood, with glimpses of a golden age or world, as contrast for men of action in the stirring times of the Renaissance; spread of the type to Spain, Portugal, France, England, Germany; tendency of pastoral to become conventional, stereotyped, and in northern countries, artificial; disguise for political or religious themes; Shakspere's use of the mood in *As You Like It.*

Derivation of modern opera from pastoral drama; theme of love; association with music; *cf.* popularity of masques.

Jerusalem Delivered (Gerusalemme Liberata), 1580-81.

Very great romantic epic of the First Crusade (before 1100).

Significance of Turks in Tasso's day; celebration of house of Este (*cf.* Virgil and Augustus in the *Æneid*); emphasis on romantic love, as from the Middle Ages (*cf.* the theme of crusading); the *virago* and classical tradition; chivalry versus pagan ideals; scope of contest between Mo-

hammedanism and Christianity; supernatural incident and characters.

Characteristics:

Use of classical tradition of epic and Renaissance rules; variety in style, sweetness, power, sublimity; color, freshness, wealth of description; variety of incident and character; tragic situation; *voluptà*, and its dangers, when in excess: *cf.* Armida's garden and palace.

Influence on Spenser, *etc.;* vogue among common people of Italy to-day, like *Orlando Furioso.*

Literary contact with politics.

Niccolò Machiavelli, 1469-1527.

Florentine; education excellent; knowledge of classics; study of Roman history; career as diplomat for Florence; dealings with Medici family (*cf.* George Eliot's *Romola*); Machiavelli really an idealist in a world he supposed essentially bad.

Il Mandragola 1524 (and other comedies); ease of treatment; genuine humor; gloomy power in delineating Florentine society; *cf.* Jonson's comedies.

Il Principe (The Prince), prose, 1513.

Practical discussion of politics of his age; aim, to persuade toward united Italy; material of two sorts:

Examples from ancient Roman history, especially Livy; few items from Bible.

Policies of Ferdinand of Spain and Cæsar Borgia, and their practice; possibly traditional view of Borgia's conduct has been prejudiced, is too severely adverse—Machiavelli himself not evil.

Doctrine of *virtù* (*cf.* Verrocchio, 1435-1488, equestrian statue of *condottiere*); frequent desire to secure or maintain power or success in politics (or war), through force (lion) or cunning (fox), or both, regardless of the means used; not a new thing in practice, that is, not invented by Machiavelli; work a scientific or practical set of observations and advice to a ruler; disapproval of evil for its own sake; the end must be good (danger of hypocrisy or self-deception here); contrast with cult of beauty, with *voluptà* (virtuosos); men of *virtù* often patrons of art.

Later work: *Discourses on Livy* and *History of Florence.*

Influence on statecraft in Italy, France, England; later in Prussia and modern Germany; relation to the doctrine of supermen (*cf.* Nietzsche); *cf.* the criticism of his great contemporary, Francesco Guicciardini (1483-1540), Florentine diplomat and historian—cool, unimpassioned writer.

Influence on Elizabethan literature, as Spenser and Milton; especially on the type of drama, particularly tragedy, conceived by Marlowe and his successors,

Shakspere, Jonson, Chapman; *cf.* in English society of eighteenth century man of *virtù,* who like Lovelace is bent on the conquest of women or if a virtuoso, dabbles in natural science; *cf.* also German literature of the eighteenth century.

Literary contact with art.

Benvenuto Cellini, 1500-1571.

Sculptor, especially in metal, of Florence, Italy, France.

Autobiography:

Interest great: cutthroat, scoundrel (often unconsciously so); lack of sense of morality; individualism and some of the excess of the Renaissance; notable if not exceedingly great artist's life revealed in work.

Characteristics:

Frankness, conceit, naturalness; in a sense representative of the cults of beauty and power, when the latter is not political; not the loftiest type of either temper, *voluptà* or *virtù;* not the life according to reason or nature; the grace rather than the grandeur of sculpture (*cf.* the *Perseus*).

Michelangelo Buonarroti, 1475-1564.

Sculptor, architect, painter of Florence; activity in Florence and Rome; influence of Platonism and of the doctrine of Savonarola; his *Sonnets* and Vittoria Colonna; a representative "universal man" of the Renaissance; vigorous,

dynamic personality; pessimism concerning his decadent Italy.

Characteristics:

Interpretation of mood, of character, of age; power, intensity; *terribilità;* Platonic love; grandeur.

Representative Renaissance art

Niccolò Pisano, sculptor	1206-1278
Giotto, painter, architect	1267-1337
Ghiberti, sculptor	1378-1445
Brunelleschi, architect	1377-1446
Donatello, sculptor	1386-1466
della Quercia, sculptor	1374-1445
Luca della Robbia, sculptor	1400-1482
Leo Battista Alberti, architect	1405-1472
Masaccio, painter	1401-1428
Fra Angelico, painter	1387-1455
Fra Lippo Lippi, painter	1406-1469
Botticelli, painter	1447-1510
Leonardo da Vinci, painter, sculptor	1452-1519
Raphael, painter	1483-1520
Andrea del Sarto, painter	1486-1531
Bramante, architect	1444-1514
Mantegna, painter	1431-1506
Giovanni Bellini, painter	1430-1516
Giorgione, painter	1478-1510
Correggio, painter	1494-1534
Titian, painter	1477-1576
Tintoretto, painter	1518-1592
Paolo Veronese, painter	1528-1588
Palladio, architect	1518-1580

Literary contact with ideals of a gentleman.

Baldassare Castiglione, 1478-1529.

Diplomat; interest in court of Urbino; idealist about love.

Libro del Cortegiano, 1514 (first published, 1528).

Book of conduct in elegant style to establish the conception of the

gentleman who should take the place of the knight on horseback, because gunpowder had been invented; treatment of the education and duties of a gentleman at home and abroad in the world, including exercise, learning, relations with women, and with rulers; method, a discussion among men and women of the court.

Emphasis on the spiritual nature of love and on life according to nature, or reason; Platonism; esteem for fidelity.

Influence in Italy, France, England, for a long time; *cf.* high praise by Samuel Johnson.

Northern Movement Appearing in Protestantism.

Value of term "Reformation" limited; recurrent reforms and heresies in Middle Ages (see other suggestions above).

Twelfth century: Waldenses in Lyons.

Thirteenth century: Albigenses; the crusade against them; the Inquisition.

Fourteenth century: John Wyclif; *cf.* the Lollards; *cf.* Anne of Bohemia, Queen of England.

Fifteenth century: John Hus in Bohemia (burned at the stake).

Sixteenth century: Luther, Calvin, Loyola, *etc.*

Northern art: Bruges, Ghent, the Hague, Amsterdam, Nuremberg, Augsburg, as centers; painters:

Hubert van Eyck, 1370-1426.
Jan van Eyck, 1385-1440, Flemish.
Memling, 1430-1494, Flemish.
Albrecht Dürer, 1471-1528, German.
Hans Holbein, the Younger, 1497?-1543, German.

German humanism: contributed little to literature; documents largely in Latin, controversial, theological; contrast the literary quality of the Dutch humanist, Erasmus (1466?-1536), his ridicule of folly, his adages, his tendency to the familiar essay.

Martin Luther, 1483-1546.
German monk who later married; hatred of indulgences; objection to immorality within the Church, to the basing of doctrine on false traditions, to not permitting the individual a right to think for himself; *cf.* his visit to Rome, 1510-11.
His belief that man is justified by faith or grace, not by works; objection to considering pilgrimages (as to Rome) or gifts to the Church or monastic duties (as often practiced) as works ample to provide secure entrance to Heaven (or lessening of sojourn in Purgatory).
Nailing of theses to door of the Castle-church in Wittenberg, 1517; his tremendous courage then and later.
Translation of the Bible, 1522-1534.
Hymns, composed 1528.
Popular appeal of both these vehicles of literature.
His lack of militancy sometimes considered a defect, as compared with the attitude

of Calvin; his horror at the events of the Peasants' War.

Contradictory attitudes:

His assertion of the individual in contrast with his denial of free will; one item makes him a humanist, the other does not.

Method of reform made for separation from the Roman communion; *cf.* his friend, the Protestant leader and humanist, Philip Melanchthon; also Desiderius Erasmus, the humanist, who wished to remain within the Church, thus reforming it (author of satirical or friendly works in Latin—letters, *Praise of Folly, Colloquies, Adagia,* related to the familiar essay).

John Calvin, 1509-1564.

France and Geneva; militant organizer of theocratic state; partly humanistic; influence of Augustine, government of Geneva.

Institutes, a monument of French prose, 1541 (Latin, 1536).

Predestination; man justified by faith not works; Biblical instead of papal authority; interpretation of *Epistle to the Romans;* Protestant separation.

Influence on French thought and later the Presbyterians in Great Britain (Knox in Scotland), Puritan New England.

Current of reform in England.

Colet, Erasmus, Sir Thomas More and his social criticism as disguised by the account

of an ideal government in the *Utopia* (1516), within Church; actions and policies of Henry VIII (1509-1547); question of heir to throne and settled government—domestic troubles of the king; need of taxing the property of the Church; opposition to the power and influence of Spain; *cf.* New World; result: Protestantism, or separation.

Literature of the Spanish Peninsula.

Pre-Renaissance literature.

Juan Ruiz, flourished about 1340.

Arch-priest; imprisonment for thirteen years.

El Libro de buen amor.

Medley of love, humor, tales, *exempla,* fables, sermons, poems, picaresque elements; influence of mediæval romance, Ovid, French, Arabic.

Renaissance.

Throwing off the Moorish yoke finally in 1492; patriotic enthusiasm; Ferdinand II and Isabella; influence of discovery of the New World; rapid development of power and wealth in Europe and in America; epic age of the *conquistador;* empire of Charles V (reign 1516-1556); religious reactions; conflict with the Turks.

Three typical figures:

Ignatius Loyola, 1491-1566.

Founder of the Jesuits, society of Jesus, instrument of counter-reformation; study of classics; strictness; influence of education; missionary zeal, the

church militant, *etc.;* reform within the Church.

Qualification to the term "counter-reformation."

Rise of Jesuits to form a political instrument.

Saint Teresa, 1515-1582.

Church ecstatic, or mystic; zeal expressed in literature (allegory); many mystics at this time.

Letters, Autobiography.

Philip II, King of Spain, son of Charles V (reign, 1556-1598).

Religious zealot; ardent but abnormal; employed power of state for the Church of Rome.

Influence of Philip II in the Netherlands; loss of power there.

Loss of Spanish Armada, 1588.

Ultimate effect; attitude when in conventional or fossilizing stages, to blast Spanish literature and art; some splendid inspiration to the painting of the seventeenth century, the period of Murillo and Velasquez, though the latter is not essentially a religious painter.

The great literature of the Golden Age, preceded in part by other items, derived much from the Middle Ages and the Italian Renaissance; an age of lyrics like the Elizabethan.

Celestina, (name of the chief figure), 1499.

Tragic romance in dialogue, partly by Fernando de Rojas; influence of Latin comedy, Ovid, Petrarch, Juan Ruiz.

Realism, psychological study of passion and sin; intense portrayal of an old procuress.

Lazarillo de Tormes, 1554, picaresque novel.
Cf. the *picaro,* or rascal, rogue; *cf.* the *fabliau;* folklore.
Realism; satire at times directed at clergy, pauper-aristocracy.

Mateo Alemán, 1547-1614?
Guzmán de Alfarache, 1599.
Picaresque; influence of Lazarillo; *cf.* Alemán's own varied life.
Influence of type on Lesage, Defoe, *etc.*

Cervantes (Miguel de Cervantes Saavedra), 1547-1616.
Good but poor family; general education; army in Italy, permanently maimed; later prisoner of Barbary pirates for five years (1575 on); work for the government.
Plays, not very important.
Romances, early and late, not important.
Novelas Exemplares, important, written 1613.
Notable short tales, partly picaresque; good dialogue; influence on Goethe, the German *Novelle.*
Don Quixote: Part I, 1605; Part II, 1615.
Attitude toward chivalry.
Objection to some of the extremes (especially of books of romance), to artificialities, dead conventions and forms; *cf.* the Don's acquaintance with Dulcinea del Toboso.
Creation of Don Quixote.
Partly mad, a rider of hobbies, largely an ideal gentleman; realism of his

adventures; self-deception through courage; his philosophy of life.

Creation of Sancho Panza, the servant; practical, unidealistic, faithful; use of proverbs; his philosophy of life.

Moral, if any: idealism must recognize the reality of things; life, at its best, made up of such as these two characters.

Humanity, fidelity to life and to Spain of the time.

Universal application of Cervantes' work: *cf.* Turgeniev's opinion that world is made up of Hamlets and Don Quixotes and the rest can be ignored.

Appeal to writers of different countries and ages, such as Fielding, Sterne (hobbies), Wordsworth; *cf.* use of hobbies, the comedy of humors in England from Jonson on, and also the definition of comedy given by George Meredith.

Cf. the attitude toward chivalry on part of Rabelais, Ariosto, Chaucer, Mark Twain; the criticism of Puritanism by the earlier Samuel Butler in *Hudibras*.

Francisco Gómez de Quevedo y Villegas, 1580-1645.

Government service in Italy; imprisonment for four years; cripple; duellist; influence of Juvenal, Martial.

Historia de la vida del Buscón (picaresque) 1626.

Los Sueños (satirical visions of the next world), 1627.

Verse, 1648.

Characteristics:

Humor, relentless caricature; grotesque qualities; satire of his age, of the code of honor; influence on Ellis Wyn.

Spanish Drama.

Origin in church plays, as in England, France; development of secular influences and also classical and Greek influences; notable personalities in the Golden Age:

Lope Félix de Vega Carpio, 1562-1635.

Noble birth; father a poet; precocious youth; study at Jesuit College; secretary to Alva; elopements; soldier (*cf.* Spanish Armada); adventurous career in general; in the Church, 1612 or so; frequent repentances; author of 1500-2200 plays, or playlets.

Epics, notable lyrics.

La Estrella de Sevilla (The Star of Seville), play no longer attributed to him.

El Mejor Alcalde el Rey (The King, the Greatest Alcalde).

Greatness of lyrics; *cf.* the type with many of the Elizabethan romances for double plots, poetic tone, use of lyrics, mingling of the serious with the comic.

Characteristics:

Inventive power, freshness, ease, clearness, gusto, sweep of action, poetry; joyousness even for us to read to-day; abundance of action, notable use of comedies of cape-and-sword (*capa y espada*), romance; contrasts and sudden changes; humor; range of interest in different ranks of society; touches

of realism; poetic outlook; master of dialogue; love of outdoor nature; theme of honor, the center for much of the action, that of woman and that of man, whether connected with hers or not (Spanish); noble conceptions of women; idealism; honor as pretext for revenge; opposition to Gongarism for obscurity and unnaturalness.

Influence on France, England, Germany, on Grillparzer; *cf.* use of theme of honor Beaumont and Fletcher.

Tirso de Molina (pseudonym for Gabriel Tellez), 1571?-1648.

Cleric; follower of Lope de Vega.

Dramas numerous.

Burlador de Sevilla, most famous work, dealing with Don Juan (brave even in presence of the supernatural).

Characteristics:

Excellence in treating characters of various classes; fondness for use of women disguised as men (*cf.* Shakspere, Beaumont and Fletcher).

Influence of the Don Juan tradition in Spain; use by Molière, Byron, Mozart, *etc.*

Juan Ruiz de Alarcón y Mendoza, 1588?-1639.

Birth in Mexico; study of law at Salamanca (Spain); slow success.

La Verdad Sospechosa, most notable play; drama on telling the truth; influence on Corneille's *Le Menteur,* a lesser work; theme common in comedy; moral precept as basis for plot: liar and slanderer

sure to be punished—an aspect novel for the Spanish stage.

Characteristics of his work:

Logical development; action determined by character as motive force.

Pedro Calderón de la Barca, 1600-1681.

Noble family; Jesuit school; University of Salamanca; soldier in Flanders; priest 1651; favorite of King Philip IV; excellent life, unlike that of Lope de Vega; dramatic work begun possibly by 1613; after 1635, successor to the position of Lope de Vega.

El Alcalde de Zalamea (The Mayor of Zalamea).

La Vida es sueño (Life is But a Dream); cf. translations by Shelley and Fitzgerald.

El Mágico Prodigioso.

El Médico de su Honra.

El Pintor de su Deshonra.

Amar despues la Muerte.

Characteristics:

Lyric power, use of lyrics in plays, general poetic atmosphere; use of brigands for comedy, romance, poetry; gusto and sweep in the action, sudden changes; use of theme of honor; mingling of humor, wit, serious, tragic; perfection of the religious plays; loyalty to Spanish sovereign; influence of Rojas, Lope de Vega; philosophic tone; *cf.* Elizabethan drama for temper.

Influence on German romantic dramatists and critics.

Portuguese Literature.

Luis Vas de Camoëns (Camões), 1524-1580.

Nobleman; excellent training in classics, Italian, Bible, theology; love affair with Catherina de Ataide, 1544 on; *cf.* Dante and Petrarch; exile, 1545; military experience, 1547-9; sight of one eye lost; imprisonment part of time, 1549-53; India, for much of the rest of his life from 1553 on; return to Portugal 1570; plague, poverty, death, 1580.

Lusiads, 1572, an epic.

Celebration of voyage of Vasco da Gama to India, 1497; event itself of epic significance; opportunity for expression of patriotism.

Characteristics:

Reality of feelings and experiences, epic power; employment of classical and Christian traditions.

Jorge de Montemayor (Montemôr), 1520-1561.

Diana, ca. 1560, pastoral romance; influence on Sidney.

French Renaissance.

End of Middle Ages.

Signs of change in architecture independent of Italy; tremendous impetus for development from invasions of Italy by Charles VIII (1494), Louis XII (1500), and Francis I (1515-1525); period of great châteaux of the Loire.

Contrast with very important work of consolation, in Latin but soon translated, by Thomas à Kempis (Low Countries)—the *Imitation of Christ.*

Emphasis on the French characteristics of "the social."

François Villon, 1431-1480?

Vagabond; poet of *ballades;* at the end of the old order with signs of the Renaissance; individual expression of feeling; melancholy; *cf.* mood of Ronsard.

French Renaissance itself

François Rabelais, 1493?-1554?

First very great French figure in literature; bridge between mediæval and modern French letters; Touraine, *bourgeois;* monasteries; his insistence on studying Greek and other subjects; wide learning; influence of Aristophanes, mediæval romance, Thomas More; university train-

ing, including Montpellier and Paris; study of medicine; travel in France and Italy; friend of many leading figures of the day, especially in literature; opposition from the Sorbonne; work in literary field and otherwise at Lyons.

Pantagruel and Gargantua, 1532 until his death.

Allegory, frank "up to the stake."

Characteristics:

Renaissance learning and theory of education; power of satire on politics, church, law courts, *etc.;* constructive proposals, with no hard and fast program yet stimulating suggestions; emphasis on physical welfare, on discipline.

Proper understanding of his doctrine, "Do as you please." Natural sociability, goodness, with discipline and reasonable freedom; opposition to hypocrisy, red tape, formalism, enforced celibacy, excess.

Love of the good things of life; his gusto, coarseness not of a morbid sort; masculinity.

Sympathy broad, as for children.

Love of burlesque, fantastic; grotesque; the catalogue (*cf.* Aristophanes, Lucian).

Doctrine of work (*cf.* Goethe, Carlyle, George Eliot).

Narrative power; sudden flashes deep into character.

Not highly sensitive to beauty; not an idealizer of woman or of love.

Influence on Molière, Swift, Fielding, Sterne, "A. France."

Pierre de Ronsard, 1524-1585.

Lover of beauty in French Renaissance; contrast with Rabelais.

Gentleman of Vendôme; training in diplomacy; travel in England, Scotland, Low Countries; life during time of Mary Stuart, Queen of France and Scotland; religious controversies; Huguenots; Catherine de Medici; career involving great and sudden changes; life at the châteaux; deafness turned him from diplomacy toward the Church; acquaintance with Petrarch; with the classics, Greek and Latin; Anacreon, Pindar, Homer, Virgil, Catullus, Horace, Theocritus, *etc.*

Literature:

Association with group now called the Pléiade (court group).

Their program; Du Bellay's *Défense*, 1549, a kind of literary declaration of independence; advocacy of substituting sonnet (Petrarchism) and other literary forms such as the epic for worn out mediæval forms.

Failure of Ronsard's attempt at epic; but success of odes and sonnets.

Characteristics:

In French poetry one of the few examples of what the English feel as lyric; love of nature; idealization of love; sense of the perishable nature of beauty, whether of roses or woman;

hatred of death; chief sense of immortality that of Fame, not of individual survival of person; melancholy, or elegiac strain; beauty, elegance, music of form, or expression.

Michel de Montaigne, 1533-1592.

Gentleman; Bordeaux and Toulouse; Latin, law; military experience, public life in city and court; travel (Italy, 1580-81); friendship with Étienne de la Boétie (1557-1563); favorite reading in Plutarch and Seneca, Lucretius; retirement to his estates, 1571.

Essays:

Establishing a type of literature, the informal essay; Books I and II (1580); III (1588); enlarged (1595).

Characteristics:

Modesty as to self and as to others; skepticism—"What do I know?"

Autobiographical element; his study of himself as a representative human being, in order to learn what mankind is like (study not systematic); admiration for precept, "Know thyself" (Delphic inscription, Solon, Socrates).

Common sense, independence of view, interest in ideas (a French characteristic).

Approval of doctrine, "Live according to Nature," that is, in harmony with reason (*cf.* Stoicism); also of doctrine to make the most of the good in this world, but without excess (*cf.* Epicureanism).

Limitations: no high sense of outdoor beauty or of beauty of love of woman or of religions in the region of faith.

Nevertheless, a wide and serious curiosity; therefore, Montaigne a great humanizer of his readers; sociability, tact, sympathies of a gentleman; interest in education; ease of a *grand seigneur* in bearing and in exchange of speculations about man.

Influence on Bacon and the English, Pascal and French thought, Emerson; like Cicero and Horace a strong influence for culture of a gentleman.

Polish Literature.

Jan Kochanowski, 1530-1584.

Universities of Cracow, Padua; Paris, court at Cracow; death of daughter Ursula.

Poetry, mostly lyric, including Latin and Polish.

Threni.

Psalms.

A Summer Song of St. John's.

Characteristics:

Tenderness of elegy; humanistic allusions; employment of nature; influence of Petrarch, Ariosto, Tasso, Ronsard; patriotism; criticism of Polish decadence.

English Renaissance: 1490 on.
Elizabethan England, 1530-1642.
Elizabeth reigned (1558-1603); victory over Spanish Armada, 1588.
Renaissance, Reformation, and New World.
Great literary phenomena.
Translation of the Bible culminating with the King James version, 1611 (see pages 43-48).
Simple musical style of prose.
Cf. the two fashionable styles of Elizabethan prose which tended to prevail till the Restoration:
Euphuism, as exemplified in the prose of John Lyly, 1554?-1606.
Style of Sir Philip Sidney, 1554-1586 (author of sonnets and *Apology for Poetry*) as exemplified in his pastoral romance, *Arcadia* (influence of Sannazaro); Sidney himself type of Elizabethan gentleman in learning and chivalrous conduct.
Cf. the prose of Bacon considered below.
Cf. the prose of Sir Thomas Browne, 1605-1682.
Physician.
Religio Medici, first published, 1642.
Urn Burial, 1658.
Complicated musical style; sumptuous manner; learning.

Influence on romantic prose style in England, beginning with the romantic movement: De Quincey, Lamb, Coleridge, *etc.*

Lyric outburst, including lyrics, sonnets, pastorals; *cf.* great English madrigalists, as William Byrd, 1543-1623.

Epic: Spenser and Milton, see below.

Poetic drama: Shakspere the height.

Edmund Spenser, 1552-1599.

Cambridge University; experience in Ireland; like his friend, Sir Philip Sidney, author of sonnets (*Amoretti,* 1595) and pastorals (*The Shepherd's Calendar,* 1579) with social criticism.

Epithalamion, 1595, on his own marriage.

Prothalamion, 1596, the beauty of his sensuous lyric.

Faerie Queene, 1590, 1596.

Romantic epic, not complete; episodic in type in accordance with Renaissance theory; influence of mediæval romance, as the Arthurian legend and Chaucer, of mediæval allegory, of the classics and the Italians, Ariosto and Tasso; of Platonism (*cf.* the *Four Hymns,* on love, 1596); of Aristotle, Lucretius, Catullus, the Pléiade, encyclopædists.

Allegory; political and philosophical interests; opposition to Catholicism, to Mary Stuart, Philip II; praise of Elizabeth.

Sustained power of exceedingly musical verse; invention of great narrative stanza; descriptive skill.

Celebration of chivalry, love, classical and Christian morality.

Opposition to Machiavellianism; celebration of beauty as well as virtue; "poets' poet"; English *voluptà*.

Position in England not unlike that of Ronsard in France, but a much greater poet; one of England's greatest; influence immediate and later, as on Milton, Pope, Thomson, Wordsworth, Keats.

Sir Francis Bacon, 1561-1626 (Baron Verulam, Viscount St. Albans).

Cambridge; law and statecraft; Lord Chancellor; importance as a philosopher.

Advancement of Learning (1605) and *Novum Organum* (1620).

Reestablisher of inductive method, seeking the truth by a series of experiments (empiricism); undervaluing of deduction, of the working hypothesis in investigation, of mathematics (*cf.* Descartes).

Effect on modern science; his hopes from science.

His logical study of causation; influence on Mill.

His rejection of idols, or customary points of view in his time; fallacies due to the fact that people have bias of race, custom, individual eccentricity, and tend to misapply reasoning faculties; the irony of his erecting an idol in science or of finding a panacea in it alone.

Attitude toward Copernicus not progressive.

Influence on education, as Comenius (1592-1670).

Essays, first group, 1597, others later, 1612, 1625, with additions to individual essays at times and a development in coherence.

Influence of Montaigne:

Likeness and contrasts:

Less private experience; tone less familiar or conversational; much of personal observation on human motives and practical affairs.

Practical advice, maxims; pithy style; resemblance in purpose to Machiavelli's.

Urging of employment of people in commerce and industry; of sympathetic relationship between Commons and higher ranks (attempt to reconcile King and Parliamentary government).

Inadvertently self-revealing, vigorous, and warm type of mind; a mind, double, imaginative at times, poetic in use of figures and expressing lofty ideals.

Contrast between occasional idealism and frequent practicality; ideal doctrine of fidelity (*cf.* Dante and Shakspere); tremendous intellectual power.

Variety in style: simple with musical cadences or sententious or simple

and expository; influence of Tacitus rather than Cicero.

Influence on founding of Royal Society, on French encyclopædists; influence of pre-Socratics, Lucretius, Machiavelli.

Elizabethan Drama.

Origin religious during the Middle Ages (especially miracle and morality plays); classical influence later (Latin tragedy and comedy); use of comic and tragic plots in same play.

The London Theatres from 1576.

Christopher Marlowe, 1564-1593.

First great figure; Cambridge; one of a group with such education (University Wits); establisher of blank verse for drama; adaptation of verse to characters; *cf.* his skill in this type and in the two kinds of heroic couplet; influence of Ovid's elegiac verse on classical heroic couplets.

Metrical romance: *Hero and Leander* (romantic heroic couplets); sensuous.

Drama: (influence of Machiavelli); the master passion of a single dominating character.

Tamburlaine, I and II, limits of heredity, education, death, on men of power.

Doctor Faustus, moral limits to knowledge; free will, the fate of character.

Jew of Malta, power through money.

Edward II, chronicle play; weak king and favorites; quieter verse; range of society.

Philosophic conception of drama: type

of play developed about various kinds of men of *virtù*, whose experience becomes tragic.

Influence on Shakspere, Jonson, English romantic poets, Goethe, *etc.* (*cf.* Æschylus).

William Shakspere, 1564-1616.

Stratford-on-Avon; London.

Actor, theatrical owner, dramatist.

Sonnets: sequence with theme of friendship with young man (the doctrines of immortality conspicuous in the Renaissance, that physical and spiritual beauty which pass in the individual persist through descendants, and that poetry provides the immortality of fame); a dark lady; autobiographical?

Metrical romance, as *Venus and Adonis;* sensuous beauty, elaboration.

Dramas, four periods:

I. 1590-94: experiments in manner of Lyly, Marlowe, Latin comedy, Kyd.

II. 1594-1600: mastery of chronicle play, or history (influence of Marlowe).

Richard III, master passion, man of *virtù*.

Richard II, the weak king.

I, II, Henry IV, Henry V, the contrast between comic and serious plots.

Romeo and Juliet (Italy), tragedy of youth.

Midsummer Night's Dream,

romantic comedy, emphasizing atmosphere; contrast between fairies and craftsmen.

The Merchant of Venice, the dignity of imperialistic Venice.

The Taming of the Shrew, farce.

The Merry Wives of Windsor.

Much Ado about Nothing, high comedy.

As You Like It, pastoral atmosphere; slender plot.

Twelfth Night.

III. 1599-1608: tragedies of maturity (and bitter comedies).

Julius Cæsar, Hamlet, Macbeth, Lear, Othello, Antony and Cleopatra; the great passions and motivating experiences of mankind: patriotism, lust, love, revenge, ingratitude, jealousy, intemperance.

IV. 1609-1611: romances or tragi-comedies.

Cymbeline, The Winter's Tale, The Tempest.

Greatness in versification; adaptation to characters; notable prose.

Addition of lyrics to dramas, as in *As You Like It,* adapted to situation in plot, to character, or to atmosphere.

Greatness in conceiving plots and in developing them for a practical stage (*cf.* influence of Marlowe and Kyd); adaptation of earlier dramas often.

Greatness in creating characters; *cf.* Falstaff, Hamlet, Iago, Jaques, Hotspur,

Malvolio, the court fools, Caliban, Autolycus, the gallery of women, Beatrice and Benedick.

Characteristics:

Philosophic dramatist; outlook on life: little items have often great effects; innocence may suffer without guilt; well-balanced man an ideal; the one-sided man not likely to avoid failure; people mixtures of good and bad; women may be more ideal than men (*cf.* Greene); people often fail through limitations in themselves—as through inability to understand how others can act upon different points of view (this is a kind of stupidity); on the other hand, either stupidity or feeling may solve problems when intellect does not.

Spiritual isolation of characters in tragedy.

Growth of some characters in plays, as Macbeth; other important characters may be static; *cf.* the French limitations in the classical school, owing to the unity of time; *cf.* George Eliot, Goethe, and much German work of the nineteenth century.

Ingratitude or disloyalty or infidelity is nearly (if not quite) the worst sin; and loyalty is a supreme virtue; *cf.* Dante, Bacon.

Love of outdoor nature; the beauty of different dominant tones.

Sense of the fulness of life as well as of supreme poetic art and dramatic in-

sight; employment of humor amid tragedy; sense of glorious mystery in life even when it is at its worst; sense of sadness in life even when it is at its happiest and most beautiful.

Ben Jonson, 1573-1635.

Classicist; great learning; experience in war, prison, *etc.;* tendency to literary dictatorship; his "sons," such as the great lyric poet, Robert Herrick (1591-1674), the chief of the Cavalier poets; friendship with Beaumont, Shakspere, *etc.;* interest in character and in reforming society.

Masques for the court; his sense for beauty chiefly here; aid of Inigo Jones, the architect.

Tragedy: classical themes developed after Marlowe's type of man of *virtù; Sejanus* (1603).

Comedy of "humors"; in a sense the reverse of Marlowe's tragedy; influence of Aristophanes; *Every Man in his Humour* (1598); *Volpone* (1606); *Epicoene* (1609); *The Alchemist* (1610).

Other literary work as criticism, lyrics.

Characteristics:

Reformer especially of would-be gentlemen, charlatans, Puritans; opposition to zeal for money; new institutions, fads; burly tone, London realism (*cf.* Molière); portraits of Bobadil, Sir Epicure Mammon, Tiberius.

Francis Beaumont and **John Fletcher**, 1584-1616 and 1579-1625.

Collaboration.

Beginning of decline of Elizabethan drama.

Beaumont: Oxford, law, somewhat philosophical; Fletcher: Cambridge, not so.

Tragi-comedy, a specialty, honor and love the particular themes; *cf.* Spanish drama, Corneille, Racine; employment of lovely women in disguise (*cf.* Shakspere); poltroons and brave, outspoken soldiers, incompetent kings who are hedged about by divinity; solution through insurrection.

Plays:

Philaster, 1609.

The Maid's Tragedy, 1609, not tragi-comedy.

A King and No King, 1611.

The Faithful Shepherdess, 1608, pastoral tragi-comedy after Guarini, by Fletcher alone.

Fluency of Fletcher's later independent comedy; Spanish influence.

Influence on Restoration and eighteenth-century drama.

John Webster, 1580?-1625?

Law; little known of his life; some comedy in collaboration.

Tragedies of Italian Renaissance:

The White Devil, by 1612.

The Duchess of Malfi, by 1616.

Characters of *virtù*; blood, horror, revenge, the macabre in tragedy; understanding of human heart; master-

ly simplicity at times; blank verse, adapted often to characters; the malcontent, Bosola; influence of Sidney, Shakspere, Bandello.

Influence on James Shirley, Tieck.

Thomas Middleton, 1570?-1627.

Masques, pageants (1613-26); over twenty plays, romantic comedies and tragedies (1600-14).

The Changeling (collaboration with Rowley), 1621, Italian tragedy in main plot; theme of madness used for comedy; irony; study of feminine psychology.

Use of types, comedy of London manners (*cf.* Ben Jonson).

Thomas Heywood, 1575?-1641.

Cambridge.

A Woman Killed with Kindness, 1603.

Double plot, the tragic plot leading to a non-violent solution, where custom provided drastic punishment of a wife's infidelity; *cf.* the domestic tragedy, *Arden of Feversham* (1592); influence of the general type of drama on Lillo and finally on the modern realistic school.

Philip Massinger, 1583-1640.

Oxford; some collaboration in drama, as with Fletcher.

A New Way to Pay Old Debts, 1633, comedy.

Characteristics:

Skill in construction of plots; vigorous,

clear outline in tragedies and tragi-comedies of Italy and elsewhere; interesting narrative; rhetoric; influence of Shakspere, Jonson (ruling passion), Middleton, Cervantes.

John Ford, 1586-1639?

Philosophic dramatist, tragedy, theory of love; influence of Sidney; *cf. 'Tis Pity, She's a Whore*, 1626; *The Broken Heart*, 1629; *Perkin Warbeck*, 1634, chronicle play.

James Shirley, "Last of the Elizabethans," 1596-1666.

Masques, romantic comedy, comedy of manners (influence on Restoration), as *The Lady of Pleasure*, 1635; tragedy; delineation of "society"; decadence; much reminiscence of earlier playwrights, as Webster, Massinger.

The Cardinal, 1641, last of the great tragedies.

Closing of the theatres by the Puritans, 1642.

Puritanism.

Definition.

Emphasis on morality and sin; tendency to exclude the sense for the beautiful; lack of sense of humor; sobriety and seriousness of life ever present.

Tendency to find mankind essentially evil because of the Fall; relation to Calvinism; *cf.* Jansenism and the discussion of Pascal.

Opposition to the Stuarts in politics; support of Cromwell and the Commonwealth.

Settlement in New England 1620 and later. Theocratic government.

John Milton, 1608-1674.

Representative of the Puritans, but much more than that; a humanist; excellent education: Cambridge, private study, travel in Italy, music, classics, Hebrew, romance languages, philosophy, *etc.;* blindness from 1653.

Periods:

Early (poetry).

L'Allegro, 1634; *Il Penseroso,* 1634; contemplation, love of nature; influence on melancholy literature of eighteenth century.

Comus, 1634; masque in behalf of woman's virtue.

Lycidas, 1637; pastoral elegy; in part, religious satire.

Middle (prose).

Tracts: for divorce on ground of incompatability—the spiritual view of marriage (1643-45); *Of Education* (1644); for freedom of the press, *Areopagitica* (1644).

De Doctrina Christiana (written 1655-1660?, printed, 1825).

Work as Latin secretary for the Puritan commonwealth, 1649-1660.

Sonnets, often occasional; for religious freedom at home and abroad, as in *On the Late Massacre in Piedmont.*

Last work, *Paradise Lost* (1667), when he was blind; poetry.

Epic: Hell and the council held by the fallen angels under Satan; to Adam, the angel Raphael's philosophical and quasi-historical explanation of the rebellion and fall of the bad angels from heaven, the creation of the universe and of man, the outlook for man; Satan's temptation of Eve and the fall of Eve and Adam in the earthly paradise; the exile.

Paradise Regained (1671).

Epic: Christ tempted by Satan, rejecting finally even intellectual and artistic glory (as illustrated by Athens) in favor of higher spiritual glories (Hebraic); the supplementing of reason by faith.

Samson Agonistes (1671)

Closet drama, classical tragedy: The blinded Samson, at first disheartened by his fall and tempted again by Dalila, refinds himself as an agent of God to punish the Philistines.

Characteristics:

Love of nature, liberty, noble living, beauty, religion.

Philosophic thinker, in his epic presenting the thought of a great movement in England as well as of thought in Europe.

Combination of the Greek and Hebraic points of view, of beauty, restraint, moral purity, and earnestness; sublimity.

Doctrine of life according to nature or reason, because that is the life according to God; man's freedom to choose; salvation by work; loyalty of Adam and Eve to each other; doctrine of abiding by God's will (*cf.* Dante); Satan as a character of *virtù;* probable opposition to Hobbes; Arianism.

Employment of the great tradition of the past in art and thought to interpret material of the present, the whole dominated by his personality; Platonism.

Influence of Homer, Æschylus, Sophocles, Euripides, Virgil, Italian epic, Spenser, Marlowe, Shakspere, Ben Jonson, *etc.*

Pervasive quality of his versification; establishment of blank verse as the vehicle for epic in English; its music and sustained excellence; the grand style; verse paragraphs.

Influence in England and abroad, as in Germany (*cf.* Klopstock).

Influence on English and American education.

John Bunyan, 1628-1688.

Prose representative of Puritanism; experience with common people and in prison (1660-72, 1675); allegories, especially

Pilgrim's Progress, Part I, 1678 (Part II, 1684).

The ordinary man proceeds amid the

struggles of life to heavenly salvation—the romantic quest of the common man (*cf.* mediæval romance and allegory); the consequence of Protestant semi-independence of ecclesiastical institutions and dependence on individual interpretation of authoritative Scripture; spiritual democracy.

Characteristics:

Fine simple style; great narrative vividness; use of detail; pious sincerity; humanity and knowledge of life as well as of the Bible; handling of characters; making of phrases—Vanity Fair, Slough of Despond, Giant Despair, Delectable Mountains.

Influence tremendous, as in America; *cf.* Hawthorne; *cf.* the vogue of almost contemporary allegory: Ellis Wyn, Dryden, Swift.

Types of Political Thought Other than Puritanism:

I. **Richard Hooker,** 1554-1600.

Clergyman who built the philosophy of the government of the Church of England; influence of Thomas Aquinas.

Ecclesiastical Polity, first books, 1594.

Doctrine: follow the law of Nature, or Reason, which is the same as the law of God; optimistic attitude toward mankind.

Apparent support from progress in science, especially astronomical and physical, from Copernicus to Newton.

Evidence of design in physical universe and of the operation of laws on huge scale.

Influence on Locke and on American ideas of government; the principle extended beyond ecclesiastical government.

II. Thomas Hobbes, 1588-1679.

Oxford; travel and life on continent; witness of disorder in England and in France (the Fronde); study of Thucydides; interest in science; meeting with Galileo.

Leviathan, 1651, chief work.

"Pessimistic" view of mankind; *cf.* his theory of laughter.

View that the state of nature is bad (that is, one of strife), but that man should organize toward order in accordance with the laws of nature (right of existence, the seeking of peace); need of preserving property; resemblance to the practical view of Machiavelli.

Theory of a social contract: by a coercive power to bring about and maintain order.

Dilemma: man must choose between social anarchy and absolutism; defense of the house of Stuart; secular view of kingship.

Opposition to his views from Locke, who nevertheless developed his interest in human psychology.

View of the Seventeenth Century.

England.

Tendency to absolutism and the divine right of kings:

James I	1603-1625, House of Stuart.
Charles I	1625-1648-9, Stuart beheaded by Puritans. 1628, Petition of right.
Van Dyck, painter	1599-1641.
Civil wars	1642-48, Puritan commonwealth, 1649-1660.
Oliver Cromwell	1648-58.
Restoration	1660.
Charles II	1660-1685, Stuart; appearance of Whigs and Tories; Catholic.
James II	1685-1688, Stuart; Catholic; abdication.

Peaceful revolution	1689, Bill of Rights; Parliamentary government.
William III and Mary	1688-1702, Protestant.

France.
- Grand, even grandiose age; absolutism; baroque in art (derived from Italy).
- Henry IV, 1588-1610.
  - Rubens, Flemish painter, 1577-1640; also in Italy and at French court.
- Louis XIII, 1610-1643.
  - Beginning of Versailles; Cardinal Richelieu, 1585-1642.
- Louis XIV, 1643-1715 (born 1638).
  - "L'État, c'est moi."
  - French domination of Europe; Versailles, the capital.
  - Cultural influence on Europe up to French revolution.

Germany.
- Thirty Years' War.
  - Conflict between Catholics and Protestants; Peace of Westphalia, 1648; frightful devastation; most of Europe involved; Swedish leadership under Gustavus Adolphus; later French influence under Richelieu.

Spain.
- Philip III, 1598-1621.

Philip IV, 1621-1665.
Velasquez, painter, 1599-1660.
Murillo, painter, 1617-1685.
Charles II, 1665-1700.

Italy.
Galileo, scientist, 1564-1642.
Pietro da Cortona (Pietro Berrettini), painter, 1596-1669.

Century of great landscape painting in Italy and Low Countries:
Claude Lorraine, Italy, 1600-1668.
Salvator Rosa, Italy, 1615-1673.
Both painters had marked influence in literature then and later.
Genre painting in Low Countries; *cf.* the interiors of Pieter de Hooghe, 1632-1681?
Rembrandt, 1606-1669; great portraits, *etc.; cf.* also J. Ruysdael, 1628?-1681 for landscapes; Frans Hals, 1581?-1666.
Century of Harvey, Kepler, Newton; *cf.*
Copernicus, 1473-1543.
Harvey, 1578-1657.
Kepler, 1571-1630.
Newton, 1642-1727.
Grotius, 1583-1645.

FRENCH LITERATURE OF THE SEVENTEENTH CENTURY

The greatest age of French literature, the *classical;* a forerunner in

François de Malherbe, 1555-1628.

Norman; secretary to the duc d'Angoulême; presentation at court; late development for literary significance.

Function largely criticism; linguistic discipline; poet, critic.

Opposition to distinction between vocabularies for prose and verse.

Result: loss of lyric poetry in France till the Romantic movement.

Influence on Boileau; establisher of classical view of poetry; sense of dignity.

French Drama.

Earliest development like that of England, Spain; mediæval type arising from church service at first; *cf.* mysteries, miracles, and moralities; farces—*cf. Maistre Pierre Patelin* (1464-69), by Guillaume Alexis?

Sixteenth century.

Rise of imitation of the classics, Greek and Roman, especially in tragedy; *cf.* Jodelle, Garnier.

Cléopâtre by Jodelle, 1552, first example in this manner.

Following of Seneca—rhetoric, horror.

Robert Garnier, 1535-1601.

Some advance; use of Biblical themes as well as classical.

Alexandre Hardy, *ca.* 1570-*ca.* 1631.
Actor turned playwright; brought back "Nature."
Tragedy, tragi-comedy, pastoral; emphasis on acting play.
Tendency to unities.

Drama ready now for great theme, supplied by

Pierre Corneille, 1606-1684.
Rouen, in Normandy; city where strolling players stopped; family of lawyers; lawyer himself; brother Thomas a dramatist; acquaintance with Richelieu, the great Cardinal; *cf.* the founding of the French Academy, 1635, partly under Richelieu, and its literary dictatorship; Corneille a member.
Rise of the *Salon; cf.* Hôtel de Rambouillet, the *précieuses*, sometimes praiseworthy, sometimes not; influence of women; refinement of an epic society; *cf.* Mme. de La Fayette, *La Princesse de Clèves*, short romance, 1678.
Aristocratic theory of love as the only proper pursuit, the principle therefore of conduct and virtue; love leads to perfection, is the wellspring of all virtue; love's decrees should be recognized; height of this theory, 1624-48.
Dramatic work.
Establisher of French form of comedy and tragedy.
Early doctrine that love should be under control of will.

Medée, 1635, first recognized tragedy.
Cf. the influence of the Spanish love of honor; the Queen at that time (Anne of Austria) Spanish.
Theme of heroism, *vertu; cf. virtù.*
Cid, 1636, conflict between honor and love; tragi-comedy.
Great sensation caused by drama on Spanish theme.
Horace, 1640, tragedy.
Application of the three unities to Roman theme; problem of state versus personal affection; *"brutalité," "barbare."*
Cinna, 1640, *"honnête homme"* in time of Augustus.
Polyeucte, 1642, "Roman-Christian" theme.
Le Menteur, 1643, comedy which established the French type; Spanish origin.
Andromède, 1650, lyrical tragedy, toward modern opera.
Don Sanche d'Aragon, prototype of romantic drama of 1830 in France.
Last work failure in competition with Racine.

Characteristics:
Tendency to the grandiose in style and theme.
Life in age of Louis XIII: men of resolution, vigor, action wanted.
Philosopher Descartes (see later) representative in emphasizing the will; Corneille wished the will to be higher than the passions; hence its deliberation with them.
Incentive of his good characters is usually *noblesse oblige,* a personal and family

sense of honor, operating toward the community in matters of love, patriotism, religious faith; approach to Stoicism.

Results:

Hero-worship; *cf.* Carlyle.

Duty of aristocracy toward community; *cf.* Carlyle and Arnold.

Characters tend to be types, not individuals, to be representative of lofty ideals; not abstractions in real sense, however.

Play therefore tends to become debate; but there is suspense even if the action be lessened; tendency of later French drama to be of this nature; *cf.* French love of discussing ideas.

His doctrine of will not the "will for power" of Nietzsche, though Nietzsche thought that it was.

Philosophic dramatist.

Belief like that of Renaissance generally, that tragedy and art ought to give moral instruction as well as entertainment.

Versatility; difficulty with the three unities.

Use of the Alexandrine, the regular meter for French drama, like blank verse for English drama.

Jean Racine, 1639-1699.

Jesuit and Jansenist; Port Royal des Champs; Jansenist view (*cf.* Puritans): Man of himself cannot help himself, he must be helped by God. Nature is wholly bad (the fall of Adam), and sin is victorious in Racine's tragedies; *cf.* his pagan plots; *cf.* Pascal and also Luther's view that man has no will

apart from God; influence of Seneca, Euripides, Aristophanes, Virgil.

Earlier life wild; French Academy; friend of Molière for short time; *cf.* La Fontaine, Boileau.

Dramas: first tragedy, 1664.

Andromaque, first tragic masterpiece, 1667.

Les Plaideurs, comedy, 1668, satire on law courts.

Britannicus; other tragedies from classic sources, from 1669 on.

Phèdre, 1677.

Then retirement; historiographer for the King.

Esther and *Athalie,* 1691, with Biblical subjects; written at request of Mme. de Maintenon (1635-1719), for girls' school at Saint-Cyr.

Characteristics:

Love is ferocious, a weakness, not a virtue—for the opposite view, *cf.* Spenser, Dante, Petrarch; treatment of passion leading to downfall; faults and vices necessarily punished; *cf.* Ford on love.

Unities easily observed because plot is limited to ultimate crisis; here psychological analysis and dramatic suspense.

Subtlety and elegance of style and subject; use of Alexandrine musical, poignant, eloquent.

Object of tragedy to teach as well as to entertain.

Very great tragic dramatist; intensity; economy of material and form; psychological penetration; emphasis on women

—*cf. salon* and French society from Middle Ages on.

Contribution to drama: simplification of plot or action by the placing of the action just at a crisis; treatment of theme also easier through immediate confronting of moral issues; thus reaction to the more deliberate (epic) Corneille.

Molière, Jean Baptiste Poquelin, 1622-1673.

Born in Paris; Jesuit Collège de Clermont; emphasis here on humanities, including the acting of classical plays; philosophy; fondness for Lucretius; visits to farces; study of law; father in King's household.

1643, began acting with a company; later traveled with a company over France, acting, adapting, and even composing plays; *cf.* the Italian comedy of masques, as showing what devices interest audiences; observation of life in different parts of France; use of Spanish drama also; rise to leadership of notable company.

1658, return to Paris, mature and ripe for greater work with a more important audience, including the King; establishment of a theater in rivalry with the First Royal Company, the Hôtel de Bourgogne, thus making in a sense a second Royal Company.

Les précieuses ridicules, 1659, a notable comedy or farce; attack on feminine pretenses to taste.

Tartufe, 1664, first very great masterpiece; creation of hypocritical clergyman.

Don Juan, 1661, great work from Spanish theme; hypocritical *grand seigneur.*

Le Misanthrope, 1666, greatest work.

Continued depth of understanding; character of Alceste, "actor's ambition" like Hamlet.

Les femmes savantes, 1672; disproportionate zeal of women for learning.

L'Avare, 1668, farce, with miser, Harpagon.

Le bourgeois gentilhomme, 1670, farce; would-be gentleman satirized.

Les fourberies de Scapin, 1671, farce.

Characteristics:

Philosophic dramatist.

Temper in part like that of Rabelais, Montaigne, La Fontaine; *cf.* influence of the two former upon him.

Nature as controlled by reason; human nature as he finds it; man should act and behave naturally; not demand too much, avoid excess; not be a sham or hypocrite, given to pretense or affectation.

Realism and range of his characters from the highest life at court to the peasant; *cf.* his maidservants.

Belief that comedy should reform as well entertain; so Ben Jonson, with whom he may be compared for attack on fads, shams, misers, would-be gentlemen; exposure of real nature of characters by both.

Tinge of melancholy; lack of spirituality in the narrow sense.

Observance of classical unities; *cf.* unity of his characters; growth of character not his object, partly because twenty-

four hours make too short a time in comedy as in tragedy.

Versification admirable, also language; use of Alexandrine when he uses verse; not lyric or sentimental.

End rapid and careless compared with the rest of the play, not his special interest; entrance of King to solve difficulties on side of right—a convention conspicuous in Spanish drama and especially appropriate to a country governed by a paternalistic absolute monarch, who represents God and His justice and who behaves as did the historical Louis XIV.

Very great writer of comedies, as well as a great actor of comic parts.

Influence on playwrights:

Establishment of the comedy of manners and character for the successful form in England, France, Italy, Denmark, largely to the present day; *cf.* Sheridan, Holberg, Goldoni, for instance; Shakspere's romantic type is different; other types than Molière's usually not permanently successful in England.

Influence on novelists such as Fielding, Meredith, *etc.*

Jean de La Fontaine, 1621-1695.

Birth and home at Château-Thierry; main place of residence, however, Paris; slow in youth, absent-minded always; study of law and theology; frankness; peculiar marriage—almost never with his wife; study of Malherbe, Rabelais, Marot, Montaigne, Corneille; Boccaccio, Ariosto, Machiavelli;

Latin and Greek, Lucretius, Ovid; French Academy, 1683; friends: Louis XIV, Fouquet, Boileau, Racine, Molière, La Rochefoucauld; center of anecdotes; patronized for many years by wealthy Mme. de la Sablière; writings mainly

Contes and *Légendes,* 1665, and later

Fables, twelve books at different dates, first six, 1668, later ones, 1678-9 up to 1694.

Characteristics:

Observation of life, incisive kindliness, humor, bite, satire, joke by surprise; political and social reference to contemporaries; sometimes a double moral through a sudden turn at the end.

Use and adaptation of ancient fables; classical and oriental, as well as invention of new fables; appropriateness to both animals (and the like) and to human beings; naturalness, simplicity of thought and style, often covering profundity; resemblance to little, gemlike comedies; the fables as a whole, a kind of *comédie humaine.*

Loyalty, directness, raciness; entertainment easy.

Occasional grandeur of theme and treatment.

Doctrine of living according to nature, or reason.

Opposition to Jesuits, Jansenists, Descartes.

Rationalistic Philosophy.

René Descartes, 1596-1650.

A father of modern philosophy; rationalism;

Touraine, Brittany, Poitou; Jesuits; study of mathematics, of law; influence of discoveries of Harvey, Galileo; experience in Thirty Years' War; Holland after 1629.

Discours de la Méthode, 1637.

Meditationes (Latin), 1641.

Traité des passions, 1650.

Skepticism leading to attempt to construct an affirmative hypothesis as to the nature of man and the universe about him.

Emphasis on reason and on will; rational progress of man; method of psychology; laws of physical universe and of human body; mechanical physiology; order in science; importance of mathematical induction (*cf.* Bacon).

Proof of God on basis of reason, not on basis of faith.

"Cogito, ergo sum"; doctrine of innate ideas—the idea of God being innate in the human mind; mind and matter; dualism; his school called the Cartesians; the attempt of Malebranche (1638-1715) to reconcile the new philosophy and theology (*cf.* Boethius, Thomas Aquinas).

Interesting quality of Descartes' style; effect of his prose on Spinoza.

Baruch de Spinoza, 1622-1677.

Not French, but a Dutch Jew; mathematician; another father of modern philosophy, rationalism.

Ethics, pantheistic system, written 1677; infinity; mind and matter as two attributes (among an infinite number) whereby man

apprehends God; "under the aspect of eternity," the experience by which man consciously enters the love of God and participates in immortality.
Influence on Leibnitz and Goethe.

Gottfried Wilhelm von Leibnitz, 1646-1716.
Not French, but German father of modern philosophy; rationalism; great mathematician.
La Monadologie (in French), 1714.
Divine harmony of both physical and spiritual worlds; best of all possible worlds; harmony preëstablished.
Infinitely small as well as infinitely large exists; sin exists; theory abused by some of Leibnitz's followers.
Optimism favored by Pope, not by Voltaire.

Reflective Literature.

Blaise Pascal, 1623-1662.
Trained by Stoic father: classics, science, mathematics; early life; conversion (s); bad health; genuine mystical experience of intense validity to Pascal (*cf.* his sister's taking the veil at Port Royal); Jansenist (*cf.* his attachment to Port Royal).
Provincial Letters, 1656-7.
Defense of Jansenists against Jesuits; problems of grace and free will; of casuistry, or tendency to justify means by end; of practicality; of more or less genuine conflict of duties; refusal to allow appeal to Rome on facts; truth rather than authority.

Problem of grace and free will: the fall of man and consequent birth in sin; salvation only through God or partly by man's choice?

1. Calvinism: predestination to damnation or salvation irrespective of merits or of repentance.
2. Molinism (Jesuit): salvation open to all by grace of God if man chooses (approach to Pelagian heresy).
3. Dominican (Thomas Aquinas): grace an instrument whereby man can choose; rejection damns; for salvation a second grace needed.
4. Jansenism: some certain to be saved by grace, not others; some need the second grace of perseverance (approach to Calvinistic fatalism).

Each man's uncertainty as to where he stands; in case of skepticism, it is best, safest, Pascal believed, to wager that God exists.

Pensées (*Thoughts*) first published 1670.

Items assembled toward a defense of Christianity.

Characteristics:

Vigorous, concentrated style; witty, ironic, epigrammatic; first great master of *modern* French prose style.

Emphasis on religion in form of faith; reason valuable, but not as high as truth discerned by the heart; man essentially bad, but redeemable by personal relation of grace through God; personal verification of mediæval position of church as to

faith and reason; position not accepted on basis of authority.
Some tendency to skepticism; influence of Epictetus and Montaigne, despite opposition to Montaigne.
Depth of feeling and intensity of intellectual activity; *cf.* for quality of intellect Bacon and Swift; *cf.* Hamlet.
Influence on Chateaubriand.

Duc François de La Rochefoucauld, 1613-1680.
Army early; intrigues against Richelieu; imprisonment; wars of the Fronde; disappointment (*cf.* his *Mémoires*); friend of Mme. de la Fayette (*Salons* from 1656).
Maxims (about 500), 1665.
Characteristics:
Polished, pithy sentences, epigrams of *grand seigneur, honnête homme;* piquancy; acuteness of expression and observation of life; determination to lay bare motives, to reveal truth behind deception, to expose vanity.
Assumption that man is governed by a self-love not of the type to help others.
Influence from Epicureanism, that happiness is the aim; from Jansenism, that man is bad; influence of *Ecclesiastes,* Juvenal, Tacitus.
Opposition from Rousseau.
Influence on La Bruyère, Helvétius, Schopenhauer, Pope.

Jean de La Bruyère, 1645-1696.
Birth in Paris; *bourgeois;* much of early life

not known; study of law and finance; service in house of Condé; French Academy, 1693; friend of Boileau, Racine, Bossuet, Fénelon.

Les Caractères, 1688 (complete 1694).

Subtitle, *The manners of the century.*

Characteristics:

Influence of Theophrastus, whom he translated as excuse for presenting his own portraits of contemporaries; influence of other portraiture in words during his time; *cf.* those in the "long-winded" romances; influence of Seneca, Montaigne, Pascal, La Rochefoucauld.

Often scorching revelation of truth; realization of evils among all classes; perception of wretched condition of peasants; no effort for reform.

Amiability toward love and friendship, despite melancholy.

Jacques-Bénigne Bossuet, 1627-1704.

Dijon; study under Jesuits: bishop of Meaux, associated with the court of Louis XIV; French Academy; master of oratory.

Function of bishop seen as intellectual, confident, candid, rational, orderly, practical.

Sermons, funeral discourses (*Oraisons Funèbres*).

Discours sur l'histoire universelle, 1681.

Philosophic view: providential design in order of events (as for the Church of Rome).

Histoire des variations de l'église réformée.

Disorder and incompleteness of the Reformation.

Opposition to Fénelon, who supported mystical experience as genuinely religious; affair of Mme. Guyon (1648-1717).

Influence on subsequent historians; *cf.* Voltaire's modification of his view.

Cf. contemporary preachers in France and in England, some of them of literary power (as Jeremy Taylor, 1613-1667).

François de Fénelon, 1651-1715.

Noble family of Périgord; University of Cahors, Sorbonne, St. Sulpice; experience as educator; archbishop of Cambrai from 1695; French Academy; disagreement with Bossuet about mysticism (see above); his piety; good critic; advocate of tolerance; influence from Jansenists.

Traité de l'éducation des filles, 1687; study to be systematic but agreeable.

Télémaque (prose), 1699.

Type, book of instruction for princes in methods of proper government; against war; belief in fraternity of nations; memories of Greece and the *Odyssey;* Xenophon; pastoral element, idyllic; praise of agriculture; *cf.* the later paintings of Watteau and Fragonard.

Elegant musical style; very influential later on writers with sensuous style.

Nicolas Boileau (-Despréaux), 1636-1711.

Paris; law and theology; *bourgeois* limitations; French Academy, 1684; critical dictator, very great critic; not great original poet; some effective satire (1660-1705);

friend of La Fontaine, Racine, Molière; common sense and discernment of genius.

L'Art poétique, 1674.

Poem assumes genius, discusses then its training and the principle in brief, "Follow Nature, that is, Reason"; he observed the fact that this doctrine had been practised earlier, and not only by the ancients.

Opposition to affectation and excess.

Classical rules based largely on Horace; interest in Longinus; tendency of French classical movement from Malherbe to emphasize excessively reason to the disadvantage of feeling and imagination; *cf.* the effect of French Academy in enforcing rules.

Ignorance of Middle Ages and of Ronsard; failure to appreciate Tasso, country life, woman.

Influence on France and England (chief of a group of influential literary critics).

Boileau-Perrault controversy, 1687-1700.

Boileau on the side of the ancients; problem of progress in art raised; *cf.* Swift's *The Battle of the Books* (1704) and the controversy in England from 1692.

Charles Perrault, 1628-1705.

Law, architecture, French Academy, 1671; occasioned "the Battle of the Books," on the side of the moderns.

Contes (fairy tales), 1697: Puss-in-Boots, Sleeping Beauty, Bluebeard, Little Red Ridinghood.

Mme. de Sévigné, Marquise Marie, 1626-1696.

Letters (mostly to her daughter), published 1734-1754.

Duc de Saint-Simon, Louis de Rouvray, 1675-1755.

Mémoires, published 1829.

Really goes over to eighteenth century and the Regency; vigorous narrator of what he sees; great character-drawer of contemporary portraits; intimacy with court. Style not correct.

EIGHTEENTH CENTURY IN EUROPE.

Historical and Cultural Background.

Russia.

Time of Peter the Great, I (1682-1725); Catherine II (1729-1796).

Germany.

Time of Frederick II, the Great (1740-1786) (house of Hohenzollern); his Machiavellian policies; rise of Prussia; partition of Poland; interest in French life and letters; Voltaire; many small principalities; dimunition of number by Napoleon.

France.

Louis XIV (1643-1715); Louis XV (1715-1774), Pompadour; Louis XVI (1774-1792); storming of Bastille in Paris, 1789; passing of "ancien régime"; beheading of King and his Queen, Marie Antoinette, 1793, in Reign of Terror; *cf.* Danton, Robespierre; rise of Napoleon (*condottiere*); his final fall in 1815; reaction toward absolutism.

Austria (house of Hapsburg).

Conflicts with Prussia; Maria Theresa (1717-1780), mother of Marie Antoinette.

Joseph II (1765-1790).

England.
Anne (1702-1714).
George I (1714-1724), German house of Hanover.
George II (1724-1760), time of Sir Robert Walpole; "French and Indian War," or Seven Years' War (1754-1756-1763).
George III (1760-1820); American Revolution (1775-1783); figures of Washington, Jefferson, Hamilton, Madison, Franklin; Declaration of Independence, 1776; Constitution of United States of America (1787-1788); Napoleonic Wars to 1815.

Rise of great music in Germany (classical).
J. S. Bach, 1685-1750, chorals, masses, preludes, fugues.
Handel, 1685-1759, oratorios (went to England).
Haydn, 1732-1809, origin of symphony.
Mozart, 1756-1791 (opera, *Don Giovanni*), string quartets, symphonies.
Beethoven, 1770-1827, symphonies, sonatas, opera (*Fidelio*).

Some General Attitudes of the Eighteenth Century:

England.
1660, restoration of Stuarts to throne; under baser French influences in part, reacting immorally against Puritan repression.
1700-1740, "Age of Queen Anne"; in turn, a reaction toward reform of manners and morality.

1740-1798, "Age of Johnson"; satire of morals, vices, politics, religion.

"Age of reason" to be followed by "Age of romanticism" developing through eighteenth century in many directions; intellectual skepticism; deism; belief in essential goodness of feelings of man and goodness of nature, on basis and perception of design in the universe.

Sentimentalism in essays, drama, novels (*cf.* humanitarianism); rise of love of melancholy for its own sake; of love of outdoor nature as opposed to town or city or in addition to them; of mediævalism; of sympathy with the poor and "unfortunate" and with animals; philanthropic study of social institutions.

Powerful current of thought toward Germany and France.

France.

Passing from the robust and sometimes grandiose of the Age of Louis XIV to the decorative; from baroque to rococo; from "style of Michelangelo" to the Dresden china shepherdess.

Increased freedom of thought and conduct, save when state is concerned.

Increased emphasis on reason in relation to religion; satire and skepticism; Rousseau for feeling, Voltaire for intellect.

Parallel reaction favoring sentimentality, love of feeling, encouraged by the English movement.

Cruelty and indifference to the poor increasing; at the same time a greater

regard for the poor arising; humanitarianism and "perfectibilianism"; inquiry into premises of social institutions.

Increased regard for outdoor nature, sometimes "pastoralism."

Effect of English political thought and the American Revolution; other influences from England.

Germany.

First, domination by the French pseudo-classicism (formalism, rules) and rococo; unities in drama, Anacreontics.

Freedom gained by appeal to the English tradition from Shakspere to Lillo for drama and also a reconsulting of Aristotle; *cf.* essays, Addison, Steele, *etc.;* novel, Defoe, Richardson, Goldsmith (*cf.* Rousseau); religious poetry and epic, Milton, Ossian; elegy, Gray; love of nature and descriptive poetry, Thomson (*cf.* landscape painting, Longus, and Homer).

Sympathy with the poor; *cf.* Burns, Gray, Goldsmith, popular ballads.

In politics, increased sensitiveness to Prussian policies.

Rise of Germany's greatest literature.

For music, see above; influence from Italian opera: Pietro Metastasio, 1698-1782, poet, dramatist.

Italy.

Some desire for political freedom; literature mostly of the classical type; Tiepolo 1696-1770, painter.

ENGLISH LITERATURE.

The Restoration (1660-1688).

John Dryden, 1631-1700.

Great range; Cambridge; influence from French classical critics, Montaigne, Lucretius; founder with Cowley of modern English prose style; tendency to personal dictatorship from Will's coffee-house; poet laureate, 1670-88; Roman Catholic from 1686.

Drama, heroic drama; partly of Restoration type and hence coarse.

All for Love, 1677-78, tragedy; influence of Shakspere, Racine.

Other poetical work (allegorical), largely satire on religion and politics; portraits, as of the earlier Shaftesbury; mastery of classical heroic couplet (rocking-horse or chicken-coop measure).

Prose criticism of literature judicious.

Common sense; theory that writers should follow nature, that is, reason, at least as early as 1667 (*cf.* Boileau); defense of English tradition, despite strong French influence.

Power in translation; masculine qualities; considerable independence.

Other Restoration drama; distinction of

William Congreve, 1670-1729.

The Way of the World, 1700, typical of comedy of manners, wit, elegance; influence of Molière.

John Locke, 1632-1704.

Oxford; medicine; tutor; France; exile in Holland, 1683-88; interest in science, public finance.

Treatises of Government, 1690.

Essay concerning Human Understanding, 1690.

Some Thoughts concerning Education, 1693.

Of the Conduct of Understanding, 1706.

Letters on Toleration, 1689, 1690.

Education:

Education of tutor, for the gentry; hygienic treatment of children; formation of good habits; opposition to physical punishment; kindliness, good example; discipline of the mind; value of manual training; teaching of the elements in many fields; psychological outlook.

Influence of Montaigne; influence on Rousseau and others.

Philosophy:

Mind a *tabula rasa* affected by experiences due to the senses and to reflection; development of practical application of psychology to education and all affairs of man; as with the Cartesians, much emphasis on practical introspection; but opposition to existence of innate ideas; opposition to Cartesianism; distinction between primary and secondary qualities,

extension being primary (in the object) but color being secondary (subjective); influence on Berkeley; development of English empiricism from Bacon, Hobbes.

Government:

The social contract; distinction between society and its instrument, government.

Consent of the governed; majority rule; division between legislative and executive functions; defense of revolution with the practical affairs of England continually in mind; government alterable; empirical outlook; the natural rights of life, liberty, and property; influence of Hooker; opposition to Hobbes.

Influence on Montesquieu, Rousseau, United States.

Samuel Pepys, 1633-1703.

Cambridge; naval administration; collection of ballads.

Diary, 1660-69; published 1828.

Interesting personality and reflection of his times; vanity, love of society, theater, domestic relations, frankness.

Age of Queen Anne (Augustan Age) (Age of Prose and Reason).

Establishment of the newspaper and foundations for the novel, the latter the second great item of modern English literature.

Daniel Defoe, 1660-1731.

Pamphleteer for politics and religion; irony,

independence; dissenter, deist; advocate of projects.

Prolific work; fiction:

Captain Singleton, 1720, and other similar picaresque novels.

Moll Flanders, 1721.

Robinson Crusoe, 1719; rationalism in religion; tale in first person; influence on Rousseau.

Realism; abundance of small, natural details; *cf.* Poe.

Simple style; *cf.* Bacon in the *New Atlantis.*

Joseph Addison, 1672-1719 and (Sir) **Richard Steele,** 1672-1729.

Both at Charterhouse and Oxford and in politics.

Tatler papers, 1709-11, issued in collaboration, three times a week.

Spectator papers, 1711-12: English essay of informal type, dealing with society mostly, a reforming spirit of mild satire against affectation and (now and then) vice; creation of a group about Sir Roger de Coverley, related to the study of character and pointing forward to the novel.

Valuable literary criticism from Addison.

The Conscious Lovers, sentimental comedy, 1722, by Steele; popular type of drama in eighteenth century in England and France.

Participation of both writers in politics and affairs of the day, besides their activities with the *Tatler* and *Spectator.*

Characteristics:

Conversational style; cultivation and refine-

ment; Addison the deeper thinker; prose style elegant, clear, simple, idiomatic, forwarding the manner of Dryden.

Influence on periodical essay in England, Germany, France; Franklin, Irving.

Jonathan Swift, 1667-1745.

Dean of St. Patrick's, Dublin; education, Trinity College, Dublin; greatest literary figure of the time; patronage of Sir William Temple; influence from Lucian, Rabelais, Roman satire, Aristophanes, La Rochefoucauld; political writer, pamphleteer; experience in politics; Whigs and Tories; insane, 1741.

Journal to Stella (written, 1710-13); the lovable side of the man.

The Tale of a Tub, 1704; allegory on religious sects (Lutherans, Calvinists, Romanists), satirizing emphasis on form or dogma above spirit.

Gulliver's Travels, 1726.

Allegory in four parts, dealing with political theories and parties, religion and mankind; breadth of theme; narrative simplicity, realism much like that of Defoe, vividness; misanthropy exaggerated; the form of clerical attitude which opposes man and his pride in his reason because of which he deems himself superior to animals.

A Modest Proposal, 1729.

Characteristics:

Great intellectual intensity and moral earnestness, capacity for indignation.

Reform on a vast scale as compared with Addison and Steele.
Masculine quality; irony, mock epic.
Influence on Voltaire, Fielding, Carlyle, Arnold.

Earl of Shaftesbury (third) **Anthony Ashley Cooper**, 1671-1713.
Education under guidance of Locke.
Exponent of deism.
Characteristics of Men, 1711: exposition of his philosophy:
Idea of God from reason; Platonism and Stoicism; discipline emphasized; man and Nature both good—doctrine opposed to view of Hobbes, La Rochefoucauld; interest in psychology and ethics.
Good prose style.
Influence in England and abroad; his disciples sometimes overemphasized his confidence in feeling as a support to reason; attitude expressed by Pope inadequately.

Alexander Pope, 1688-1744.
Chief poet of his age; made the most of himself in verse; satirist and critic in verse; aim of satire often literary or personal; influence of Shaftesbury and of Leibnitz through Bolingbroke; not great philosophic poet.
The Rape of the Lock, 1712-14, mock epic.
The Dunciad, 1728-43, also mock epic.
Essay on Criticism, 1711, and *Essay on Man*, 1732-34, in special group of satires and

verse essays (*cf.* Boileau); stinging personal applications; rebuke of stupidity, dullness; attitude on virtuosos of natural history.

Characteristics:

Masterly style, exceeding skill with classical heroic couplet; wit, polish, fancy, personality; portraits in verse, as of Addison; view that society is based on both self-love and social love; excellent writer of letters.

George Lillo, ?-1739.

The London Merchant, 1731, *bourgeois* tragedy; influence of the Elizabethan domestic tragedy, *Arden of Feversham;* partial contrast to sentimental comedy of the age (*cf.* Lillo's *Fatal Curiosity*, 1736, and German fate-tragedy); influence on Lessing, Diderot.

Johnson and his Circle:

Samuel Johnson, 1709-1784.

Dictator of age following age of Pope; personal type of dictator; education extensive; Oxford; his Club (from 1764) and his circle; critic, often through James Boswell's (1740-95) exceedingly great biography of him, 1791; eccentricity.

Author of Juvenalian satires in classical heroic couplets; compiler; editor of Shakspere; author of essays in the *Rambler, etc.*

Dictionary, 1747-55; notable work of its kind.

Lives of the Poets, 1781; limitations in his criticism; too great emphasis on the understanding.

Rasselas, 1759; a philosophical romance on the vanity of seeking happiness in this world; criticism of different methods of attaining it, of philosophic virtuosity (*cf.* amateur philosophers in *Tom Jones*).

Characteristics:

Common sense and classicism; striking personality; contrast with the ideal of the gentleman as exemplified by Lord Chesterfield (1694-1773); style in prose famous for balance and antithesis, the general rather than the specific term.

Influence on Macaulay and hence on modern newspaper work.

Edmund Burke, 1729-1797.

Trinity College, Dublin; critic and philosophic statesman; interest in psychology and æsthetics; influence of Demosthenes and Cicero; Montesquieu; one of Johnson's Club; Irish chivalry; emphasis on courtesy; love of the finer things in aristocracy; appreciation of the beauty and the practical importance of inherited institutions; defense of inequality; sense for historical continuity; government to be adapted to human nature or to special groups of people, as modified by habits.

Our Ideas of the Sublime and Beautiful, 1756;

essay contrasting and defining the two in the field of æsthetics.

Speech for Conciliation with the American Colonies, 1775.

Reflections on the Revolution in France, 1790; the American Revolution, constructive; the French, destructive.

Characteristics:

Master of oratory, argumentation, exposition; irony; his grand manner; philosophic breadth and constructive mind; empirical attitude; glowing imagination; sympathy with literary criticism.

Influence on Webster and American thought; on Lessing.

Oliver Goldsmith, 1728-1774.

Trinity College, Dublin, and universities at home and abroad; study of medicine, theology; travel; lovable personality; one of Johnson's Club; wide range of literary work; translations, magazine articles, letters, poetry, plays.

The Traveler, 1764.

The Deserted Village, 1770; sympathy with poor folk; ability to make humorous but kindly portraits, as of the schoolmaster; love of nature; appreciation of social conditions; excellence of form; classical heroic couplet.

Essays of high order, in manner of Addison; the character, Beau Tibbs.

The Vicar of Wakefield, 1766, novel, weak in plot, resembling groups of essays.

She Stoops to Conquer, 1773, nonsentimental drama; creation of Tony Lumpkin.

Characteristics:

Smoothness and grace of style, elegance, refinement, wit, humor; influence of Montesquieu; social sympathy and interest in reform; *cf.* prison conditions; *cf.* for ease, shrewdness, and humor the gracious social satire of the poet and letter writer, William Cowper (1731-1800); contrast the realism of George Crabbe (1754-1832).

Influence on Washington Irving; influence of characterization and setting in Germany; on the Scotch novelist, John Galt (1779-1839).

Edward Gibbon, 1727-1794.

Oxford; travel abroad, Italy, France, Switzerland; experience in militia; one of Johnson's Club; greatest English historian.

Decline and Fall of the Roman Empire, 1776-88; inspiration from singing of barefoot friars in the Church of Santa Maria in Aracœli, at Rome; theory of five causes for the spread of Christianity.

Memoirs and Life, finished 1787.

Grand prose style and range of thought as historian; stateliness; good selection of material; irony, skepticism.

Sir Joshua Reynolds, 1723-1792.

Painter of portraits and art critic, important for exposition of general theory of classicism; one of Johnson's Club; traveler and student of art in Italy; contrast to William Hogarth, painter, engraver (1697-1764).

David Garrick, 1717-1792.
Actor, reviver of Shakspere; theater manager (*cf.* Fielding).

Richard Brinsley Sheridan, 1751-1816.
Participation in Parliament; theater manager; one of Johnson's Club; writer of comedy after the style of Molière; opposition to sentimentalism.
The Rivals, 1775; Mrs. Malaprop, Bob Acres.
The School for Scandal, 1777; hypocrisy, "prodigal son"; wit.
The Critic, 1779.

Selected Items Pointing Toward the Romantic Movement.

Thomas Gray, 1716-1771.
Poet and letter writer; Eton, Cambridge.
Elegy and *Odes; cf.* Pindar and Collins.
Sympathy with poor; melancholy, nature; style and finish, reserve; classical interest also.

Robert Burns, 1759-1796.
Scotch lyric poet; greatness of his lyrics; wit, humor; Scotch savor in the narrative of Tam o'Shanter; interest in the poor; love of outdoor nature, animals; love of women; music of his verse.

James Macpherson, 1736-1796.
Ossian, 1760-65.
Literary fraud; eighteenth-century sentimentalism; moods rather than plot; love

of nature, melancholy, suggestion of a Celtic antiquity; prose rhythm; influence of Gaelic verse, Homer, Virgil, Milton, the Bible.

Influence in England, Germany, France, Italy.

English and Scottish popular ballads (see mediæval literature); influence in Germany.

Poems on Nature, such as **James Thomson's** *Seasons,* 1725 and later; influence in Germany; *cf.* parallel influence of the rhetorical *Night Thoughts,* 1742, written by **Edward Young** (1683-1765).

William Blake, 1757-1827.

London; art, engraving; later madness.

Poetical Sketches, 1783, lyrics.

Songs of Innocence, 1789.

Songs of Experience, 1794, complementary to the preceding.

Prophetic books, 1789-1804.

Characteristics:

Influence of ballads; simplicity in lyrics; sense of the beauty and the cruelty of life as part of a greater plan; tenderness to children, the poor; mysticism; influence of *Job,* Milton.

Influence on Rossetti, Swinburne.

Items Pointing Toward Developments Not at Once Felt in Full Significance in England.

James Watt, 1736-1819.
Steam-power discerned; beginnings of "industrial revolution."

Adam Smith, 1723-1790.
Oxford; friend of Hume; professor at Glasgow; influence of French.
The Theory of Moral Sentiments, 1759.
Interest in psychology, ethics; as proper foundation for economics, the ethical view that man is unselfish because of sympathy.
Wealth of Nations, 1776.
Founding of modern scientific study of economics, the normative science of wealth; free trade, as in utilitarian school; self-interest chief impetus of man; *cf.* Hobbes and **Bernard Mandeville** (1670?-1733), *Fables of the Bees*, 1714-28.

English Philosophy.

George Berkeley, 1685-1753.
Philosopher; bishop; Ireland; Swift, his patron.
Treatise Concerning the Principles of Human Knowledge, 1710.
No distinction between primary and secondary qualities such as Locke had declared; extension, or "occupation of space" eliminated as a primary quality.
"Esse est percipi"; "There is no matter," mind only; "Idealism."
Reconciliation of faith and reason at-

tempted; opposition from Hume; opposition to Bernard Mandeville.

Prose style notable for clearness and elegance.

David Hume, 1711-1776.

Philosopher (and historian); much training abroad, as with the Jesuits of La Flèche; empiricism continued; destructive rationalism.

Treatise of Human Nature, 1739-40.

Enquiry concerning Human Understanding, 1748.

Skepticism as to mind as well as matter; opposition to miracles, to accepted view of causation and time; philosophic *impasse,* which German philosophy attempted to resolve; men's motive not merely self-love, but sympathy.

Notable prose style.

Influence on Kant and the German school of philosophy.

The English Novel with "Dramatic," or Motivated Plot.

Samuel Richardson, 1689-1761.

Father of modern and of English novel.

Training in writing letters for women; sentimentalist.

Pamela, 1740; method of letters exchanged by characters; development of contrast of characters and different points of view; tendency to goody-goody morals.

Clarissa Harlowe, 1748; theme of seduction;

tragic end; portrait of Lovelace, the rake; ideal, conquest of women; great psychological power, especially in understanding of women.

Sir Charles Grandison, 1753; ideal gentleman. Influence in England, France, and Germany.

Henry Fielding, 1707-1754.

Classical education, law; anti-sentimentalist; novel of manners; live according to nature, or reason, including feeling; against La Rochefoucauld; writing of essays, plays, novels.

Joseph Andrews, 1742.

Creation of Parson Adams; at beginning satire on *Pamela,* but later independent novel; rejection of method of letters in favor of the omniscient point of view; a real novel.

Jonathan Wild, 1743.

Irony; against doctrine that greatness is synonymous with goodness.

Tom Jones, 1749.

Epic novel; excellence of plot.

Atmosphere of life; close to the true classical ideal, except for sensitiveness to beauty; contains essays (*cf.* origin of novel and also practice of Thackeray, George Eliot, Tolstoi, Balzac, chorus in Greek drama).

Theory of love as resultant of esteem and gratitude.

Creation of Partridge, Squire Western, *etc.*

Opposition to affectation and hypocrisy.
Amelia, 1751.
Characteristics:
Influence of epic tradition of classics; *cf.* Molière, Cervantes, Lesage, Lucian; little outdoor nature; knowledge of gentlemen and of lower life; richness of impression of life, range of character, humor, masculine quality.
Influence on Scott, Thackeray, Jane Austen, *etc.*

Laurence Sterne, 1713-1768.
Clergyman, sentimentalist; range of reading (*cf.* Sir Thomas Browne); travel on the continent.
Tristram Shandy (unfinished), 1759-67.
Lack of plot; humor of digressions, relation to essay.
Notable style, easy, smooth, extremely flexible, unstrained; use of innuendo.
Theory of hobbies, or master passions.
Each character interprets the miscellaneous ingredients of life in the terms of his own hobby; creation of Uncle Toby and Corporal Trim; influence of Cervantes, Rabelais.
A Sentimental Journey (incomplete), 1768.
Sentimentality over animals, or "sensibility."
Influence in France, Germany, Russia (*cf.* Balzac, Goethe, Heine, Lyeskov).

Tobias Smollett, 1721-1771.
Physician; picaresque and sea stories, except *Humphrey Clinker,* 1771.

Letter form, relation to anecdotal essays; characters; humor, sometimes coarse; influence from Cervantes, Lesage; masculine quality; introduction of different nationalities for effect (*cf.* Shakspere).

Influence on Marryat, Dickens, *etc.*

Horace Walpole, 1717-1797.

Cambridge University; friend of Gray.

Letters.

Castle of Otranto, 1764.

"Gothic romance"; realistic method; mediæval items, mystery, supernatural machinery; relation to interests of antiquarian type of virtuoso.

Influence on Mrs. Radcliffe and so on, Scott, for historical romance; also for detective stories, but here *cf.* also philosophical romances (sections of them) of Voltaire.

FRENCH LITERATURE IN THE EIGHTEENTH CENTURY UP TO THE FRENCH REVOLUTION

Drama.

Jean-François Regnard, 1655-1709.
Italy to Lapland, captive of Barbary pirates; writer of plays.
Légataire universel, 1708.

Alain-René Lesage, 1668-1747.
Law; study of Spanish literature; influence of Cervantes, *etc.*
Gil Blas, 1715-35; notable picaresque novel; influence of Paul Scarron (1610-1660), author of *Roman comique.*
Turcaret, 1709; satirical comedy against social conditions of time; need of reform in author's time; hint at change in position of lower classes; modification from earlier classical comedy; influence of Molière.
Influence on Fielding, Smollett, Marivaux, Balzac.

Pierre Carlet de Chamblain de Marivaux, 1688-1763.
Legal family; modernist, knew no Greek; exemplary life; French Academy.
Le jeu de l'amour et du hasard (*Game of Love and Chance*), 1730.
His best play, sentimental comedy, showing finesse of style and psychology; influence from Racine, not Molière; protest in favor of marriage according to inclination, not convenience.

Les fausses confidences, 1737.

Marianne, 1731-41, and *Le paysan parvenu,* 1735.

Two sentimental novels influencing Richardson, Fielding, Sterne, *etc.;* in *Le paysan parvenu,* establishment of a prevailing type in French novels, the upstart; *cf.* Molière, influence of Cervantes.

Spirit not unlike that of Steele in reforming manners, *etc.,* in England; in fact, influence from Steele and the *Spectator;* also need of reform in France.

Denis Diderot, 1713-1784.

Dramatist and critic; chief editor of the *Encyclopédie;* visit to Russia, 1772-74; influence of Shaftesbury, Rousseau, Lillo, Richardson, Goldoni.

Neveu de Rameau, kind of psychological novel.

Le fils naturel, 1757, play.

Le père de famille, 1758, serious drama; "L'imitation de la nature sera le moyen"; moral aim; approach to *drame à thèse.*

de Beaumarchais Pierre Augustin Caron, 1732-1799.

Study of music; travel, experiences.

Le barbier de Seville, 1775; creation of Figaro.

Le mariage de Figaro, 1784.

Two comedies giving success to the lower classes, as a barber; influence of Diderot, Scarron, Molière, Marivaux, Lesage, Regnard; sensation produced; revolutionary sentiment recognized; *"un grand seigneur"* not *"un grand génie."*

Influence on Hugo, Dumas, *etc.;* in opera by Mozart, Rossini.

Other social criticism.

Charles-Louis de Secondat Montesquieu, Baron, 1689-1755.

Family of lawyers (nobility) near Bordeaux: study of classics and law; French Academy; influence of Montaigne, Fénelon; two years in England.

Lettres persanes, 1721.

Satire and criticism of social and other conditions; influence, as on Goldsmith, Burke.

Considerations on the Causes of the Greatness and the Decadence of Rome, 1734.

History due to natural causes; not Bossuet's theory; effect of climate.

L'esprit des lois (*The Spirit of the Laws*), 1748; influence of study of English government and of Locke.

His greatest work; scientific effort; theory of the balance of the three arms of government—executive, legislative, judicial; esteem for institutions; philosophic mind apparent, style light and clear.

Influence on Europe and America.

Voltaire Jean François-Marie Arouet, 1694-1778.

Special representative of intellectual movement in France; a *philosophe;* Jesuits in Paris; secretary to French ambassador to Holland; society; prison, 1717-18; England

as exile, 1726-29 (*cf.* friendship with Swift, Pope, *etc.*); 1735-49, intimacy with Mme. du Châtelet at Cirey, a highly intellectual woman, interested in Newton, *etc.;* French Academy; 1750-53, court of Frederick the Great at Potsdam; 1758 on, home at Ferney, Burgundy, near Swiss border (Geneva); prolific literary activity.

Drama:

Oedipe, first tragedy, 1718, classical type; stagecraft; topical allusion.

Brutus, 1730; influence of Shakspere.

Zaïre, 1732.

Mérope, 1743.

Tancrède, 1760.

La pucelle d'Orléans, 1730; burlesque.

Epics, not great.

Philosophical fiction:

Candide ou l'optimisme, 1759.

Attack on the Leibnitzian doctrine of "best of all possible worlds"; also on "whatever is, is right."

Occasion: Lisbon earthquake, 1755; satire against Church, army, *etc.;* final doctrine of work in correlation with satire.

L'ingénu (*The Simple Soul*), 1767; praise of natural heart.

Zadig (*Destiny*), 1748; pseudo-science.

Micromégas, 1752.

Essays and history; letters numerous (over 7000).

Histoire de Charles XII, 1731.

Lettres philosophiques, 1734, containing essays on the English.

Siècle de Louis XIV, 1751.

Essai sur les mœurs et l'esprit des nations, 1756.

Opposition to Bossuet: history operates by natural causes; treat the century rather than the king; influence on Macaulay's history; history of civilization, the progress of reason against ignorance.

Tolération, 1763.

Example of his public-spirited journalism.

Dictionaire philosophique, 1764.

Characteristics:

Sustained high quality of his work; influence from classical drama, including that of France; from Lucian, Rabelais, Swift, Locke, Pulci; wit, irony, polish.

Plea for toleration, enmity to cruelty, superstition, miracles; *"Écrasez l'infame"* (the Roman Church and the Jesuits); plea for fair taxation.

Deist; belief in a good God; His power, however, limited.

One cause of the French Revolution.

Stress on the intellect, not feeling, though latter present.

Influence on Renan, Anatole France, Carlyle, Chateaubriand.

Antoine-François Prévost, Abbé, 1697-1763.

Jesuits; soldier, cleric himself; England, 1728-30, 1733-35; later, a translator of Richardson's novels.

Mémoires d'un homme de qualité, seventh vol. of which is his greatest novel, *Manon Lescaut,* 1731 (*cf.* the opera, *Manon Lescaut*).

Style great, sensuous, smooth, elegant; treatment of love and psychology.
Influence of substance and style on Rousseau, Diderot, Hugo, George Sand, *etc.*, to the present day.

The Encyclopædists.

Encyclopédie (1751-1780).
Summary of the results of the new learning and enlightenment through reason; inspiration of Bacon (concealed skeptic); tendency to dignified, journalistic propaganda to transform society and to combat superstition; lead of Diderot, d'Holbach, Helvétius, d'Alembert.

Claude Adrien Helvétius, 1715-1771.
De l'esprit, 1758.
Importance of social environment, of laws and institutions in determining man; self-interest as determinant of man's behavior.

Dietrich d'Holbach, Baron, 1723-1789.
Système de la nature, 1770.
Système social 1773.
Determinism; progress inevitable; luxury a cause of the fall of nations.

Marie Jean Antoine Nicolas de Condorcet, 1743-1794.
Esquisse d'un tableau historique du progrès de l'esprit humain, 1795.
Influence of Turgot (1727-81); stages in human progress in terms of knowledge

and therefore of society; perfectibilianism; influence on Godwin.

Jean-Jacques Rousseau, 1712-1778.

Representative of emphasis on feeling in France during this age; born and educated at Geneva; mother died while he was young; irregular schooling, partly in Turin, Italy; reading of sentimental novels; study of law; tutoring at Chenonceaux; patronage of Mme. de Warens at Annécy; also later of Mme. d'Épinay and duc de Luxembourg; Hume; Paris, 1741; secretary at Venice for a while; Thérèse Levasseur as companion.

Literary work:

Prize of Academy of Dîjon, 1749, for essay on question whether progress in art and science had been accompanied by a parallel progress in morals; Rousseau took the negative.

Discourse on Inequality, 1754.

His stages of cultural development of man; primitive, or animal stage, not the best stage; necessity of balancing feeling and intellect, latter leading in itself to destruction.

The Social Contract, 1762.

Rousseau's use of old term used by Hobbes and many predecessors; influence of English school of Locke, Shaftesbury, *etc.,* and of the city-state of Geneva.

Distinction between positive government and absolute sovereignty; opposition to tyranny or despotism; liberty, in-

alienable; not force, but the general will, to rule—a will determined by the will of the majority as modified by the minority; politics to be judged from the standpoint of right and wrong; the individual to be the judge, to be free.

Exile at Neuchâtel, 1762-65.

The New Eloise, or *Julie (La nouvelle Héloïse),* 1760.

Sentimental novel of love; letter-form (*cf.* Richardson); general description of nature; charming treatment of children.

Émile, 1762.

Educational novel; change of discipline for children advocated; development to be natural; influence of Locke; influence of Richardson, Gessner?

Summary of Rousseau's political theory here also.

Form of deism, a natural religion; Confession of the Savoyard Vicar.

Process of education to be based on the stages in the growth of an average child, to be natural; the importance of adolescence; realization of values, a product not of dogma, but experience; necessity of learning a trade; the life of a child significant in itself, apart from considerations of its maturity; adaptation of its desire to play; *Robinson Crusoe* a part of the scheme; emphasis on feelings, goodness of emotions.

Weaknesses: tendency to hinder rational,

artistical, intellectual growth of the child; to have a tutor watch too much, to assume competence in the tutor; to hold back the superior child.

Influence on Froebel, Pestalozzi, Montessori, and the modern educational theory.

Confessions (1766-70), published 1781-88.

Treatment of love, of nature; self-revelation; suspicion directed against friends, character not lofty.

Influence from Amyot, Rabelais, Montaigne, Charron, Marivaux, Machiavelli, Plato, *etc.;* opposition to La Rochefoucauld, Voltaire, Hobbes.

Characteristics:

Notable style, in two forms, one concise, the other diffuse; grace, smoothness, clarity; sensuousness verging occasionally on the sensual because of lack of sense for discipline; tendency to luxuriate in feelings; individualism; nature of his originality; problem of "the classes."

Influence extensive on all sorts of thought in France. England, Germany, United States.

Bernardin de Saint-Pierre, 1737-1814.

Normandy; reading of Bible, *Robinson Crusoe;* Fénelon, Gessner, Rousseau; engineering; travel in West Indies, Russia, Poland, Germany, Holland; various works reflecting his travels.

Studies of Nature, 1783-88.

Effort to prove existence of God from wonders of nature; extension of French

vocabulary by effort to describe real nature; *cf.* description of a tropical Arcadia.

Paul and Virginia (Paul et Virginie), 1787.
Pastoral in New World; innocence and terror in nature.

La chaumière indienne, 1790.

Characteristics:

Great influence of his style—"page of gold"; sensuous, gracious, flexible, colored, musical; *cf.* the English romanticists like Coleridge, De Quincey; use of landscape as a background to human life; exotic description; use of detail, not generalities; belief in Providence; love of children and animals; criticism of contemporary French society; tradition of Longus; influence of Gessner, Ossian.

Influence on Chateaubriand, Napoleon, Humboldt, Whittier.

German Characteristics:

Typical words:

Heimweh (*cf.* French *nostalgie*), Sehnsucht, Stimmung, Weltschmerz, Weltanschauung, Schwärmerei, Gelehrter, Gemütlichkeit, Ordnung.

Inclination to learning for its own sake; to philosophy as distinguished from ideas (*cf.* opposite tendency of French).

Interest in all the arts; unlike many French or English critics, a German critic is likely to have good knowledge of several different arts.

Late flowering of a thoroughgoing German Renaissance in literature, apart from the Reformation.

Tendency to the idyllic; simple realism, not quite pastoralism, here sometimes sentimentalism; contrasts in scenes or character, building up of a tonal, or emotional background (here Gessner too decorative); Voss and the *Dichterbund;* Goethe, Kleist, Storm, Ludwig, Hauptmann, Frennsen.

Types of idealism, or "transcendentalism"; reality which is eternal is invisible or imperceptible to ordinary senses, lying behind material phenomena, and more or less inaccessible to reason or unknowable.

Tendency to regard the state as a genuine and permanent ideal above the individual; doctrine congenial to Prussianism.

Representative of state tends to become divine, an agent of God; unlikelihood of his doing wrong; likelihood of exhibition of power (paternalism), Machiavellianism; employment of supermen; not a doctrine of government accepted by English, modern French, or Americans.

Tendency to militarism, proselytism.

Frederick the Great, Fichte, Hegel, Kleist, Kant (misinterpreted), Hebbel, Wagner, in some ways Nietzsche, Hauptmann.

Development of German Classicism.

Johann Joachim Wincklemann, 1717-1768. Archæologist and student of Greek plastic art; Rome 1755-67; perception of feeling in sculpture; Greek the fountain head and standard; reaction against baroque and

rococo as then observed in German imitations of French; Platonism.

Doctrine: "A noble simplicity and quiet grandeur"; ("Edle Einfalt und stille Grösse"); sense for restraint.

Geschichte der Kunst des Altertums, 1764; its influence on Goethe.

Friedrich Gottlieb Klopstock, 1724-1803.

Study at Prince's school at Schulpforta.

Messias, 1748; a kind of Biblical epic in hexameters.

Encouragement of feeling; *cf.* oratorios of Handel and Haydn and the *Masses* of Bach; influence from Milton.

Influence on German fondness for hexameters.

Salomon Gessner, 1730-1788.

Swiss painter of landscape who became author.

Prose pastorals, or idyls, series from 1753 on, of varying length and for all seasons; influence from Longus's *Daphnis and Chloe,* the Bible, Klopstock and other imitators of Milton, Thomson.

Todt Abels, 1758.

Characteristics:

Grace, beauty, simplicity; love of nature, humble folks, animals; problem of mixture of *genres* of painting and literature (*cf.* Lessing's *Laokoön*).

Influence on English romanticists with regard to sin; on Saint-Pierre in France, on Chénier, for pastoral element and feeling.

Gotthold Ephraim Lessing, 1729-1781.

First of great German trio in literature; establisher of modern German literature; clergyman's son; of family long learned; Prince's School at Meissen; Universities of Leipsic, Wittenberg; study of medicine and literature.

Early fondness for drama; association with theater at Leipsic; first play, 1774 (successful).

Literary critic at Berlin; friendship with Jew, Moses Mendelssohn; return to Leipsic; friendships; life at other cities, including Hamburg; librarian at Wolfenbüttel, 1769.

Fables.

Drama:

Miss Sara Sampson, 1755.

Prose tragedy of middle class; after scheme of English dramatist Lillo, with influence of Richardson, Shadwell, Cibber, Diderot.

Minna von Barnhelm, 1767.

Wholesome German comedy in prose, non-sentimental; theme of integrity.

Emilia Galotti, 1772.

Prose tragedy; theme of *virtù* (absolutism; eighteenth-century rake).

Nathan der Weise, 1779.

"Dramatisches Gedicht" in blank verse; philosophical view of life, noble religious outlook and presentation of plea for toleration (*cf.* narrower inspiration of Voltaire's plea for toleration).

Criticism.

Laokoön, 1766.

Opposition to confusion of *genres* in art—

namely, painting, sculpture, literature; words cannot represent space, for instance, and should not try to do so; painting cannot indicate the passage of time; sculpture should not attempt to indicate physical contortion in pain, for pain is subjective (*cf.* Winckelmann's noble simplicity and *quiet* grandeur); contrast in part Michelangelo, the *Novelle*.

Possible limitation on his view, though it is partly right and properly opposed the large crop of didactic descriptive verse in his time in Germany and elsewhere.

Evidence of both limitation and rightness in his failure to consider Lucretius a true poet.

Hamburgische Dramaturgie, 1767-69, series of papers.

Opposition to French pseudo-classical influences (as Voltaire) on German drama; advice to consider Aristotle himself and especially Shakspere; attack on "unities," 46; problem of pity and fear, 74 *ff.*; emphasis on causality in characters.

Significance here largely for effect on German literature; his criticism reinforced by his example; German characters in German dramas.

Characteristics:

Healthy outlook, breadth, vigor, common sense; skill in controversy; wit, use of satire; powerful seeker of truth; balance of thought; skepticism as to many *forms* in theology, drama, *etc.;* plea for toleration.

Moral view, sincerity, nobility of character and expression.

Sensible representative of enlightenment, or period of reason (*Aufklärung*) in Germany; conduct in life determinable by reason; revelation not sole guide.

Broad knowledge of classics, ancient art, as well as of French and English literature, Protestant thought (*cf.* the Renaissance scholar and also the German *Gelehrter*).

Johann Wolfgang von Goethe, 1749-1832.

Greatest literary figure since Shakspere.

Education:

Unusual parentage at Frankfurt-am-Main; study of German, Italian, French, classics, English, Hebrew, science, art; French theater during war.

1765, law at University of Leipsic; philosophy and literature; unusual placé then; study of Lessing and von Winckelmann; study of painting; Anna K. Schönkopf; illness; "alchemic" physician for science; pietistic Fräulein von Klettenberg.

1770, law at Strassburg, under French influence; study of Voltaire, Rousseau, Klopstock, Thomas à Kempis; Herder's influence; Bible, Homer, Ossian, Shakspere, *Vicar of Wakefield;* emphasis on feeling; Friederika Brion, lyrics; Goethe's period of *Sturm und Drang* (Storm and Stress), 1770-75.

1772, Wetzlar, seat of imperial courts; study of Homer, Pindar, *Deserted Village;* Charlotte Buffe (Lotte of *Werther*).

Götz von Berlichingen, 1773, prose tragedy of sixteenth century; influence on Sir Walter Scott.

Die Leiden des jungen Werthers, 1774, novel; Homer to Ossian; love hopeless, suicide, sentimentalism; influence of Spinoza; "Lili" Schönemann, lyrics.

Clavigo, 1774, prose tragedy; reaction against doctrine of *virtù* in private affairs; influence of Lessing.

1775, Switzerland; also to Weimar.

1776, duties at the ducal court; center of culture developed there; friendship with Frau Charlotte von Stein (intellectual); beginning of many of his works.

1784, discovery of intermaxillary bone in man, after argument of analogy with animals; theory of the unity of nature (*cf.* other scientific interests, as in light, mineralogy).

1786-88, Italy; attention narrowed to ancient monuments, not those of Renaissance (except Raphael), as at Assisi; Christiane Vulpius, whom he married much later.

Iphigenie, 1786, poetic drama; Greek basis; humanity; idealism; confidence in the essential goodness of man.

Egmont, 1788, historical drama.

Prose tragedy; survival of *Sturm und Drang;* idealism; sincere absolutism; Character is Fate (*das Dämonische*); idyllic Clärchen.

Torquato Tasso, 1790, poetic drama; unities.

Contrast between poet and society surrounding idealist; tragedy.

1792, military experience.

1794, close friendship with Schiller.

Wilhelm Meisters Lehrjahre (*William Meister's Apprenticeship*), 1796; *Bildungsroman,* novel on education, finding oneself; lack of unity; criticism of drama, of Hamlet; creation of Mignon; doctrine of work.

Hermann und Dorothea, 1798, epic idyl in verse (hexameters); humor, tenderness; distinction among characters and points of view; genuine manhood and womanhood (*cf.* Lessing).

Die Wahlverwandschaften (*Elective Affinities*), 1808, prose novel; Character is Fate; tendency of persons to feel attractions and antipathies for one another, irrespective of conventional relationships; danger of pseudo-scientific parallelism.

Faust, Part I, 1808, poetic drama.

Combination of noble German classicism and romanticism.

Influence of *Job* in the heavenly proposal of a test; alteration of problem from Marlowe's statement, particularly by effect of the central love story of Faust and Margaret; the spirit of doubt as a man of *virtù,* Mephistopheles, the rake as an eighteenth-century gentleman; the motives of infanticide and madness; can the man full in learning and accomplishments escape responsibility? Problem of self-development;

the persistent, unsatisfied yearning of man.

The world seen in types of action and character; the young, frank, protective brother Valentine, the conniving Martha, the diligent scholar Wagner; the manners on Sunday (soldiers and the like); scene in a Rathskeller; eighteenth-century virtuosity in magic; reminiscences of *Romeo and Juliet, Hamlet.*

Lovely lyrics, appropriately masculine and feminine.

Dichtung und Wahrheit, 1811-14 (1833), partial autobiography.

Wilhelm Meisters Wanderjahre, 1821-29.

Three reverences—above, around, below; ideal—the self as means to an ideal.

Faust, Part II, 1827-32.

Doctrine of work in behalf of others; Greek (classical) and mediæval (romantic) tempers, represented in the Sparta of Helen and mediæval Mistrá; modern temper a product of past and its own contribution.

Our thought to be ours, not absorption in either classical or mediæval past—which would be unnatural; unsoundness of rejecting organic history of society and man's organic relation to the world.

Gespräche, 1836, *Conversations* with Eckermann, from 1823 on.

Characteristics:

Vast range of thought and of practice in meter and forms of prose and poetry;

drama, for stage and for closet; influence from Shakspere; less purely dramatic ability than Schiller; philosophical and autobiographical tendencies; symbolism and even allegory as in *Faust* II; *cf.* Tasso as a poet *versus* a man of affairs.

Exquisite lyrics and ballads; love of nature; emphasis on spontaneity.

The classical lyric with Goethe is simple, often general, in language and imagery, rather than specific with (romantic) detail; it is apparently simple in thought; with dignity it presents a simple mood or experience, common to all, and makes it representative of human life, the way of the nature of things.

In *Wilhelm Meister* interest in art, *etc.*

Early sentimentalism; Greek influence later; calmness acquired; a temperance, despite a romantic imagination; sense for the grotesque, lack of balance in form at times.

Autobiographical tendency; his experience representative of that of his age and of mankind.

"Life according to nature," a reasonable life; life as an art, to be lived abundantly and fully in harmonious relation between feeling and reason; necessity of self-development; duty and pleasure to coincide, not to be opposed —duty of course to be followed.

Doctrine of work and service (*cf.* Car-

lyle); never cease activity; this means development of the social self.

Emphasis on the importance of intuition, of woman in uplifting man; emphasis on self-denial, doing without (*Entbehrung*); opposition to Philistines (those unappreciative of art and culture), dilettantes.

Soundness of his criticism of literature and art.

Pantheism; religious perception.

Influence of *Elective Affinities.*

Influence on Germany; on England (as Scott, Carlyle, Arnold, George Eliot, Hardy); on America (as Emerson); on France (as Victor Hugo, George Sand, Anatole France).

Friedrich von Schiller, 1759-1805.

Apostle of liberty; military school at Stuttgart; jurisprudence, medicine; regimental surgeon under Prince of Württemberg; flight, 1782; professor of history at University of Jena; study of Klopstock, Lessing, Rousseau, Montesquieu, Shakspere, classics, Sophocles; friendships; Körner.

Die Räuber, 1781 (performed, 1782), in prose.

Romantic outburst of *Sturm-und-Drang* period in German literature.

Kabale und Liebe, 1784, in prose.

Tragedy of common life; class distinctions, convention *versus* nature; last drama in prose; influence on modern realistic drama from Hebbel on.

Don Carlos, 1787.

Historical drama in blank verse; shift to less revolutionary attitude.

Removal to Weimar and Jena.

1794, intimate friendship with Goethe.

Der dreissigjährige Krieg, 1794, a history, in good prose.

Über naive und sentimentalische Dichtung and similar criticism, 1795-96; distinction between classical objectivity (Homer) and romantic subjectivity (moderns).

Wallenstein, 1798-99, trilogy, a dramatic poem in blank verse; on leading Imperialist figure of Thirty Years' War; greatest work; Fate outside and within character (*cf.* Coleridge).

Maria Stuart, 1800, tragedy in blank verse.

Die Jungfrau von Orleans, 1801, romantic tragedy in blank verse.

Die Braut von Messina, 1802, experiment after Greek type; fate-tragedy.

Wilhelm Tell, 1804, drama in blank verse; scenic effects, nature, lyrics, liberty.

Lyrics and ballads.

Characteristics:

Philosophic poet; Goethe and Kant for influence; beauty as bridge between the material (or physical) and the ideal (or real); influence of Greek attitude after his first stage especially; work as a solution to the struggle of individual life.

Interest in history; in idea of liberty; optimism.

Genuine dramatic power; sweep of style, rhetorical power.

Popularity greater than Goethe's, though Goethe the greater figure.

Johann Gottfried von Herder, 1744-1893.
Profound German writer; philosopher, theologian, critic; poet; translator of legends and songs, Arabian, Spanish, mediæval epics of the Germans; Homer; wide reading; 1776, at Weimar to live until his death.
Ideen zur Philosophie der Geschichte der Menschheit, 1784.
Greatest work, incomplete; a philosophy of the history of man; emphasis on feeling; influence of Shakspere, Lessing, Montesquieu.
Influence, especially on Goethe, 1770.

German Philosophy

Immanuel Kant, 1724-1804.
Professor at University of Königsberg; pietistic parents (value of feeling); influence of Rousseau also, for feeling; knowledge of Plato; after reading Hume's skepticism, recognition of need to rehandle Leibnitz.
Critiques: *Of Pure Reason,* 1781; *Of Practical Reason,* 1788; *Of the Power of the Judgment,* 1790.
System of the *Ding-an-sich,* so-called "transcendentalism";
Individual man; appearance as veil or stream of circumstances; the unseen permanent reality behind; conditions of handling perception, such as our fundamental tendency to distinguish between quality and quantity, our viewing life as bound by the categories of causation, time, space; in moral field, the "categorical imperative,"—"what

you desire, you must not do; do duty, not pleasure"; act in accordance with what might be a general principle of conduct; tendency of doctrine to make duty appear painful (always opposed to pleasure or desire).

Nature by beautiful forms speaks to us figuratively and lends to her expression a moral meaning (*Gefühl*) for us (*cf.* Schiller, Schelling, Emerson, Wordsworth).

Greatest philosopher since Spinoza and possibly since Thomas Aquinas.

Tremendous influence in Germany down to Great War; general influence of his philosophy on German and foreign thought and literature; *cf.* it with Brahman doctrine of Karma; modifications by Fichte, Hegel, Schelling, Schopenhauer, *etc.;* epoch in New England transcendentalism of Hawthorne, Emerson, Thoreau; Carlyle.

Johann Gottlieb Fichte, 1762-1814.

Professor at Universities of Jena, Berlin; patriotism against Napoleon; for German unity and form of civilization; inspiring personality.

Philosophy.

Ego-centric universe, an alteration from Kant's system; a "*cis*-scendentalism."

Theory of heroes; *cf.* Richter and Carlyle.

Encouragement of the individual; *cf.* his *Addresses to the German Nation,* 1807.

Amid political or external subjection, spiritual freedom and conquest within.

On the Nature of the Scholar, 1794; *rôle* of the *savant*.

Georg Wilhelm Friedrich Hegel, 1770-1831.

Professor at Universities of Jena, Heidelberg, Berlin.

Phänomenologie des Geistes (*Phœnomenology of the Spirit*), 1807.

Naturrecht und Staatswissenschaft (*Law of Nature and Political Science*), 1820.

Idealism; the universe as thought, organization of differences into a whole; reaction to Kant's system in a theory of history as thesis, antithesis, and synthesis again in turn; individual merged with the universe; application to history; duty to state, *etc.*; theory of evolution; optimism; application to drama—the conflict (*Antigone*); influence on Hebbel and on theory of criticism of drama.

Theory of individual growth through conflict and triumph by successive stages.

Influence on Karl Marx, Comte, Croce.

Arthur Schopenhauer, 1788-1860.

Prussian; mother a writer, friend of Goethe; travel in France, England, Italy; training in banking; literary life after father's death; Göttingen, Berlin, Jena; influence of Plato, Fichte, Schleiermacher, Vedas, Buddhism; training in classics, Kant.

Die Welt als Wille und Vorstellung (*The World as Will and Idea*), 1817.

Universe is blind, groping will, not matter or mind; only man conscious and therefore unhappy, because aware of the fear-

ful state of affairs, of the eternal flux of desire; will as pain.

Beauty, as in art, literature, the chief happiness, or what is worth while; asceticism also an escape.

Renunciation, resignation, the ideal, the duty—if not suicide of individual and race (*cf.* with Hardy, Bernard Shaw).

Pessimism; contempt for women.

Excellent stylist.

Influence on Hartmann, Wagner, Nietzsche.

ITALIAN LITERATURE IN THE EIGHTEENTH CENTURY

Vittorio Alfieri, 1749-1803.

Noble family, well-to-do; travel in France, England, Holland; University of Turin; law, army; love affairs; study of Dante, Tasso; when forty-six began the study of Greek; memoirs.

Literary work: comedies not significant; essays; tragedies:

Filippo, 1776.
Mirra, 1787.
Saul, 1789.
Antigone, Agamemnone, Oreste, La Conquira de' Pazzi; Maria Stuarta, 1783 on.

Essay on tyranny; influence of Machiavelli.

Characteristics:

Classical manner in tragedy; sense for form, unities; style severe, intense, sculpturesque; lacking in ornament, fancy; emphasis on single passion; interest in liberty, hatred of tyrants; love not wrong or desperate, as with Racine; personal ennui.

Influence of Sophocles, Plutarch, Petrarch, Ariosto, Machiavelli, Metastasio.

Carlo Goldoni, 1707-1793.

Venice; grandfather's taste for opera, theater; writing plays at school; law, medicine; company of strolling players; memoirs.

Drama:

Comedy with words, *etc.,* in contrast to pre-

viously prevailing *commedia del arte* (Pantalone, Arlecchino, Dottore).

Paris, 1762, because of the *fiabe* of Carlo Gozzi; one of the best comedies in French.

Il Ventaglio, 1772.

La Locandiera,

Il Burbero Benefico, 1771.

La Bottega del Caffè,

Il Vero Amico.

Characteristics:

Prolific worker; best in Venetian sketches; imitation of characters and manners of contemporaries; lively dialogue, ingenious intrigue; some influence of Molière, but no special depth in Goldoni; employment of unities; influence of Machiavelli, Corneille, Regnard, Voltaire.

Influence on Diderot, Kotzebue.

Carlo Gozzi, 1722-1806.

Count; Venice; aristocratic opponent of innovations of Goldoni.

Among his plays, the *"fiabe,"* or fairy plays (1761-65):

L'Amore alle tre Melarancie, 1761.

Il Corvo, 1761.

L'Angellino Belverde, 1765.

Turandote, one of series, 1761 on; *cf.* Schiller's *Turandot.*

Characteristics:

Novelty in drama; *cf.* Perrault, Galland's translation of *Arabian Nights* (1704); influence on Andersen.

Ugo Foscolo, 1778-1827.

Birth in Greece, of Greek mother; military ex-

perience in France; chair of rhetoric at Pavia; hope of Italian freedom through Napoleon disappointed; exile in 1815—life in England, where he died.

Contributions: study of the life of Dante, Petrarch, Boccaccio, in essay form.

Poetry: sonnets, satire; contemplative poetry: *Dei Sepolcri, Le Grazie* (unfinished).

Le Ultime Lettere di Jacopo Ortis, 1798, novel.

Idyllic passages; criticism of Italian ways; sensitiveness to Greek mythology; melancholy; art to be absorbed into one's own life and that of the country.

Influence of Vico, Alfieri, Goethe, Gessner, Catullus, Lucretius.

DANISH LITERATURE IN THE EIGHTEENTH CENTURY

Ludwig Holberg, 1684-1754.

Birth in Norway; University of Copenhagen; professorships there, 1718 on; travel in England, France, Italy; establisher of Danish writing for history; manager of new company of Danish actors; composition of plays in Danish then, since there were none otherwise.

Comedies (first Danish comedy, 1722):

Erasmus Montanus, 1731.
Den politiske Kandestober, 1723.
Ulysses von Ithacia, 1724.
Jacob von Tybol.
Jeppe paa Bjerget (Jeppe of the Hill).
The Lying-in Room.

Characteristics:

Influence of Molière; but interest in Danish characters; plots often out of Plautus; influence of Italian *commedia del arte;* dialogue natural, action rapid; plot simple, not carefully knit; no romance.

View that education should fit person to live with others; healthy satire; praise of the golden mean; two types of comedies: character and intrigue.

THE NINETEENTH CENTURY AND LATER

Historical Background of the Nineteenth Century; Movements for Various Types of Freedom; Economic and Scientific Problems.

England in the nineteenth and twentieth centuries:

Napoleonic Wars to 1815; abolition of slavery; reform bills of 1832, 1866; political reform.

Queen Victoria, 1837-1901.

Era of invention and scientific progress; multiplication of machinery; facilitation of transportation; increase of manufacturing; consequent need of rapid economic readjustments.

Development of United States, America, Asia, Africa, by colonization, economic production, population; large scale production and distribution; capitalism.

New middle class arising from manufacturing by machinery as distinguished from older merchant and craft middle class.

Assertion of farmers and laborers in large groups.

Release of new occasions and new material for literature and art.

Germany during nineteenth and twentieth centuries:

Effect of French Revoluion and of Napoleonic tyranny.

Revolutionary tendencies against dominant re-

actionary absolutism; failures in 1830 and 1848.

Series of conflicts leading to Prussia's supplanting of Austria as head of German states in 1866.

Franco-Prussian war, 1870-71; triumph of Bismarck (*cf.* the literary quality of his letters) and von Moltke; founding of modern German empire under Wilhelm I, King of Prussia (house of Hohenzollern); paternalism.

Policies leading to conflict with France, England, and Russia in July-August 1914; invasion of Belgium; 1918, fall of empire under Wilhelm II; founding of republic.

Fall of house of Hapsburg in **Austria**; crisis in Servian conflict; Slavic and Balkan problems, June, 1914; abdication, 1918; republic; separation from Hungary, 1919.

Conspicuous character of economic problems (as well as national and political).

France during nineteenth and twentieth centuries:

Restoration under Louis XVIII in 1815; pressure of French Revolution not over.

Revolutions of 1830 (democratic monarchy) and 1848 (second republic).

1851 Napoleon III emperor.

Policy to assist Italy in gaining freedom from Austria; fall in Franco-Prussian war, 1870-71.

1871 Third French republic.

1914 Outbreak of the Great War; *entente* with England and Russia.

1918 November, Armistice signed.
1919 League of Nations.

Italy during nineteenth and twentieth centuries:
Revolutionary efforts against control of Austria and tyranny of kingdom of Naples.
Final aid through king of Savoy under advice of Cavour, eloquence of Mazzini, and military power of Garibaldi.
Success of 1870; unification of Italy under Victor Emmanuel II.
Policy of alliance with Germany and Austria broken in Great War; espousal of cause of Allies in May, 1915.
Further recovery of Italian territory from Austria.
After War, tendency to anarchy and consequent rise of Fascism under Mussolini.

GERMAN LITERATURE IN THE NINETEENTH CENTURY

Characteristics of German Romanticism

a. Mediævalism, but not that only, despite Heine; appeal of wonder.
b. Exploration of feelings; tendency to demand full freedom in expressing them.
c. Love of nature.
d. Transcendentalism.
e. Influence of Shakspere, Spanish drama.
f. Interest in political liberty.
g. Tendency to formlessness.

Jean Paul Richter, 1763-1825 (Johann Paul Friedrich Richter).

Influence from Rabelais, Swift, Sterne, Goethe, Rousseau; study of theology at Leipsic; after success, life at Bayreuth; blindness.

Leben des Quintus Fixlein, 1796.

Titan, 1803, his greatest work.

Style, humor; use of the idyllic; aphorisms, irony, satire, sometimes like that of Swift; fantasy; doctrine of humors, of heroes; criticism of Titanism, that drive of genius (or dæmonic element) in a personality which tends to make the character relentless or unhappy in its relationship with the world (*cf.* Dostoevski).

Influence on Carlyle, E. T. A. Hoffmann.

August Wilhelm von Schlegel, 1767-1845.

Literary critic, poet, writer of magazine articles, translator of Shakspere (with Tieck); professor of literature and fine arts at Jena; lectures at Berlin and Vienna.

Translations in German verse of works of Cervantes, Dante, Calderón, Camoëns.

Karl Wilhelm Friedrich von Schlegel, 1772-1829.

Brother of August Wilhelm; romanticist; later Roman Catholic and conservative; with brother co-editor of *Athenæum,* and series of critical essays; study of Sanskrit; influence of Sterne.

Advocacy of Wackenroder's view that the highest art arises from religious experience and is purest when unsophisticated; influence on German painting and on opinions of early Italian art.

Lucinde, 1799, novel; sketchy attempt to hypostatize physical love by a plausible appeal to the doctrine that body and spirit should be harmonized.

Johann Ludwig Tieck, 1773-1853.

Universities of Halle, Göttingen, Erlangen; influence of Goethe, Calderón.

See A. W. Schlegel for translation of Shakspere.

Der gestiefelte Katze, 1797, comedy to be compared with Sheridan's *The Critic.*

Tales of wonder, *etc.;* style; influence of Boccaccio, Cervantes (*cf.* Poe, Balzac, *etc.*)

Vittoria Accorombona, 1840; influence of John Webster.

Ernst Theodor (Wilhelm) Amadäus Hoffmann, 1776-1822.

Königsberg; law, government official; painting, music, Berlin.

Tales:

Der goldene Topf, 1813.

Die Elixiere des Teufels, 1816.

Rat Krespel, 1816.

Meister Martin der Küfner und seine Gesellen, 1819.

Das Fräulein von Scuderi, 1819; seventeenth century.

Characteristics:

Employment of the supernatural in the midst of palpably realistic detail; master passion; *Stimmung;* satirical attacks on philistinism.

Influence of Rousseau, Richter, Novalis, Tieck.

Influence on H. C. Andersen, Keller, Wagner, Ludwig, Seidel, Balzac, Gautier, Poe, Offenbach, Tschaikowski.

Friedrich de la Motte Fouqué, 1777-1843.

Writer of mediæval romances; treatment of nature; style.

Undine, 1811; atmosphere, supernatural element.

Johann Ludwig Uhland, 1787-1857.

University of Tübingen as student and professor.

Ballads and songs.

Mediæval items, *etc.;* penetration to inner feelings of man (*cf.* Longfellow; Heine).

Joseph (Karl Benedikt) von Eichendorff, 1788-1857.

Universities of Halle, Heidelberg; law, military service, and government.

Lyrics; use of nature; tenderness to children.

Aus dem Leben eines Taugenichts, 1826, tale.

Johann Christian Friedrich Hölderlin, 1770-1843.

Tübingen; influence of women; of Klopstock, Schiller, Goethe, Kant, Homer, Greek tragedy, Empedocles; madness.

Lyrische Gedichte, 1826 (written before 1808).

Insight into the temper of classical Greece: sense of the difference between the peaceful immortals and the troubled mortals; the loneliness of man; way to deal with Fate is to accept the battles which it forces on one; rhythm of verse unconventional; employment of simple colors.

Novalis, Friedrich Leopold von Hardenberg, 1772-1801.

Catholic mystic approaching pantheism; study of law at Universities of Jena, Leipsic; love for Sophie von Kühn and Julie Carpenter; study of science.

Hymnen an die Nacht, 1800.

Poetry and poetic prose; use of hymns by Catholic Church.

Heinrich von Ofterdingen, 1802, unfinished romance.

Reaction to view of education in *Wilhelm Meister;* search for blue flower, or poetry.

Doctrine here, the aphorism (among many) "Character is Fate"; not first illustrated by Novalis.

Characteristics:

Optimism; romantic love of nature, the night; peace and calm of his mysticism in union with nature; influence of the Sistine Madonna of Raphael (at Dresden) on him, as on Heinrich von Kleist, Hebbel, *etc.;* resemblance to Keats in love of beauty and woman and in spirit, having something of "flint and iron"; opposition to doctrine of superman.

Influence on George Eliot, Thomas Hardy, Carlyle, Emerson, Maeterlinck.

Wilhelm Hauff, 1802-1827.

Stuttgart; University of Tübingen; friend of Uhland.

Märchen, including *Das Wirtshaus im Spessart* (with "Das kalte Herz").

Lichtenstein, 1826, historical idyl; Swabia.

Phantasieen in Bremer Ratskeller, 1827

Romantic lightness; influence of E. T. A. Hoffmann, Scott; humor, grace, charm.

Karl Lebrecht Immermann, 1796-1840.

Jurist, theater manager; writer of poetry, novels.

Merlin, 1832.

Novels:

Die Epigonen, 1836; in manner of *Wilhelm Meister.*

Münchhausen, 1838-39; part of it the influential idyl of country life, as contrasted with that of "higher" circles,

"Der Oberhof."

First great German novel since *Die Wahlverwandschaften.*

Characteristics:

Epic breadth; healthy tone; criticism of artificialities, of dilettante attitude toward affairs of life.

Heinrich Heine, 1797-1856.

Jew, became Christian; University of Bonn, Berlin; Schlegel, Hegel; travel and newspaper work.

1831, Paris, journalism; friendship with George Sand, Alfred de Musset, *etc.*

1817 on, lyrics and ballads.

Harzreise, 1824-26, prose idyl of actual journey.

Die Romantische Schule, 1830.

Criticism; mediævalism and sentimentalism; German romanticism.

Characteristics:

Contradictions: in a sense, he sums up in himself German romanticism; sentimentalism, bitterness, humor, satire, wit, tenderness.

Topic of love, often sensuous, sometimes sensual; early experience and its effect.

Treatment of politics, religion; frankness in admitting shifts in his views, as to Hegel, for instance.

Yearning, tendency to paganism; combination of beauty with the grotesque; love of nature, descriptive power; sense for the idyllic; melancholy; mocking spirit; opposition to Philistines.

Music of (often seemingly) simple verse;

excellent prose style; vividness of images; influence from Luther, Lessing, Goethe, German romantics, Kant, Scott, Sterne, Cervantes.

Influence on Arnold, George Eliot, Thackeray.

Jacob Ludwig Karl Grimm (1785-1863) and **Wilhelm Karl Grimm** (1786-1863).

University of Marburg; law; Göttingen; philology and mythology; Grimm's law.

Kinder- und Hausmärchen, 1812-15.

Edvard Mörike, 1804-1875.

Clergyman in Swabia; friend of Uhland; interest in painting and music.

Maler Nolten, novel in manner of *Wilhelm Meister,* 1832 (altered, 1877).

Mozart auf der Reise nach Prag, 1856, prose idyl.

Gedichte, 1838.

Characteristics:

Beauty of melody and power in lyrics; sense for half shades; onomatopœia; themes of love, nature, as with Heine; sudden turns at end of poems; melancholy, mysticism.

Dramatists.

Heinrich von Kleist, 1777-1811.

Prussia; father officer under Frederick the Great; military training; study at University of Frankfurt-an-der-Oder; various occupations; travel, as in France, Switzerland, Germany; hatred of Napoleon; suicide.

Der zerbrochene Krug, 1803; comedy; *cf.* Heinrich Zschokke's prose tale written on the same occasion.

Das Käthchen von Heilbronn, 1808.

Der Prinz von Homburg, 1810; serious poetic drama; finding oneself through stages of inner experience.

Michael Kohlhaas, 1808, prose tale; time of Luther.

Characteristics:

Romanticism of temperament; often disciplinary in literature, or even classical; symbolism; influence of Schiller, Rousseau, Molière, Shakspere; for obedience, against excess; employs ruling passion in criticizing life.

Tendency to unite Greek ideals with those of Prussia; the state, not the individual, the end (*cf.* Prussian view).

Pessimistic view or tendency derived in part from own nature and experiences, partly from a narrow view of Kant.

Influence on Friedrich Hebbel.

Friedrich Hebbel, 1813-1883.

Difficulties in early life; birth—father a stone-mason; study of law at Hamburg; friendship with Elise Lensing; marriage to Christine Enghaus; study at Heidelberg, Munich; travel in France, Italy; Vienna.

Plays:

Judith und Holofernes, 1840, in prose.

Maria Magdalena, 1843, in prose; convention *versus* nature within the lowest class.

Herodes und Mariamne, 1848, in blank

verse; cross-purposes of the love of man and woman.

Agnes Bernauer, 1851, in prose; aristocratic code and the rising middle class in the Renaissance.

Gyges und sein Ring, 1854, in blank verse.

Die Nibelungen, 1855-60, trilogy in blank verse.

Mutter und Kind, 1859, epic poem.

Criticism of high order (especially 1843-47).

Characteristics:

Optimism, belief in progress; problem of the sanctity of the individual soul; view that women must suffer, endure; opposition to musical dialogue as unnatural in course of stress of emotion; influence of Shakspere, Goethe, Uhland, Schiller, Heinrich von Kleist, Hegel, Tieck.

Tendency to uphold the state as the superior, despite sympathy with suffering of individual at time of transition; use of thesis, antithesis, and synthesis as stages in human progress; individual of little importance as compared with society.

Conflict between ideals reaching out in society; Hegelian model in Antigone; thus relation to problem play, and in realistic plays, further effect on Ibsen, Hauptmann.

Franz Grillparzer, 1791-1872.

Parents and music, Vienna; irregular court patronage; travel in Italy, England, France; influence of Euripides, Goethe, Mme. de Staël, Calderón, Lope de Vega, Schiller, Shakspere.

Der arme Spielmann, 1817, tale.

Dramas:

Die Ahnfrau, 1817, fate-tragedy, in verse.

Sappho, 1818, tragedy in blank verse; problem of art versus life.

Das goldene Vliess, 1822, trilogy in blank verse like the following dramas.

König Ottokars Glück und Ende, 1825, historical drama.

Der Traum, ein Leben, 1834.

Des Meeres und der Liebe Wellen, 1831, Hero and Leander.

Weh' dem, der lügt, 1838, comedy.

Die Jüdin von Toledo, posthumous.

Characteristics:

Use of music, musical quality; highly poetic plays; influence of Euripides apparent in Hellenism; interest in the artist and his relation to life in its various aspects; symbolism; idea of Fate; inner nobility of women; poet of "disillusion"; for renunciation, resignation (*Entbehrung*); use of nature.

Richard Wagner, 1813-1883.

Interest of parents in theater; education at Dresden, Leipsic; friendship with Liszt; study of music; influence of Karl Maria von Weber (1786-1826)—romantic opera, *Der Freischütz,* (1821).

Reverses and hardships in his life; Russia, France, exile in 1849; Ludwig II of Bavaria and Bayreuth.

Tannhäuser, 1845.

Der fliegende Holländer, 1848.

Lohengrin, 1850.

Ring des Nibelungen, tetralogy, 1850-72.
Parsifal, 1877-82.
Tristan, 1861-65.
Die Meistersinger von Nürnberg, 1867.
Characteristics:
New view of opera: a combination of the arts to make a drama; his powerful verse; new view first symbolized in *The Meistersinger;* use of the *Leitmotif* to suggest different characters, love philter, *etc.*
Employment of great principles, criticism (especially, 1850-51; 1864).
Influence of Schopenhauer in philosophic outlook; of Hoffmann, Feuerbach, Heine, *etc.*
Use of mediæval material and thought; tendency toward the superman, superwoman, super-passion.
Treatment of love.
Influence on opera, *etc.;* Nietzsche, d'Annunzio, Shaw.
Cf. German composers (romantic).
Robert Schumann, 1810-1856, *Lieder,* instrumental suites.
Franz Schubert, 1797-1828, *Lieder,* symphonies.
Franz Liszt, 1811-1886, transcriptions, rhapsodies; *cf.* Chopin (1810-1849).
Johannes Brahms, 1833-1897, (more classical than romantic, a contra-puntalist).

Otto Ludwig, 1813-1865.
Thuringia; life of retirement because of poverty; influence of Shakspere, E. T. A. Hoffmann; practice of art.

Die Heiteretei, 1855.
Aus dem Regen in die Traufe.
Zwischen Himmel und Erde (*Between Heaven and Earth*), 1856.
Besides novels, writer of dramas, such as
Der Erbförster (The Hereditary Forester), 1850, tragedy of middle class, in prose.
Die Makkabäer, 1852, historical tragedy in blank verse.
Characteristics:
Realism; strength in building up atmosphere of a community and temper of events; emphasis on the consequences of an attitude or an act of character (*cf.* George Eliot).
Representative of the interest which many German writers of the nineteenth century took in the handicraft or actual work of characters in ordinary communities (*cf.* Theodor Storm, Hebbel, Spielhagen).
Trait not characteristic of English novelists of the time.

Ludwig Anzengruber, 1839-1889.
Vienna; 1859-69, strolling comedian; police official; plays in prose, as:
Der Meineidbauer, 1871.
Das vierte Gebot, 1878 (representative).
Characteristics:
In first plays purpose of liberalism too apparent.
Peasant plays; thinking peasants; skill in stagecraft.
Influence of Hebbel, Ludwig, Zola.

The Novel and the *Novelle*

Joseph Viktor von Scheffel, 1826-1886.
Karlsruhe; Universities of Munich, Berlin, Heidelberg; law; art; Italy; lyrics.
Gaudeamus, 1868, book of student songs.
Der Trompeter von Säkkingen, 1853. metrical romance of seventeenth century.
Ekkehard, 1855. romance of the tenth century; St. Gall; clash between normal life with love and asceticism; adaptation of the Virgilian Dido-*motif* and the Waltharius-*motif* to the problem of Ekkehard's experience (*cf.* Charles Reade).
Characteristics:
Humor, *Gemütlichkeit;* keen interest in the different moods of scholars and soldiers; narrative vigor; patriotism; rebuke of political inertia after 1848.

Theodor Woldsen Storm, 1817-1888.
Schleswig; law; government service; friend of Mörike, Keller; influence of Heine, Eichendorff, Hoffmann, Theodor Mommsen (historian); poet.
Novellen, as
Immensee, 1850; idyllic, symbolic.
Märchen, as *Die Regentrude,* 1864.
Der Schimmelreiter (The Rider of the White Horse), 1888.
Characteristics:
Poetic treatment of simple life, symbolism; country freshness; increased interest in psychological problems; sentimentalism, melancholy, autobiographic element; later work more objective.

Paul Johann Ludwig Heyse, 1830-1914.

Berlin and the University there; 1853, Italy; 1854 on, Munich; 1910, Nobel prize; practice of art; plays and poems.

Novellen (Stories) of Provence, Italy, Germany:

L'Arrabbiata, 1854; Sorrento.

Das Glück von Rothenburg, 1881.

Nino und Maso, 1881; fifteenth-century Siena.

Romanen (Novels):

Kinder der Welt, 1873.

Im Paradiese, 1875; life of artists in Munich.

Characteristics:

Most notable as author of *Novellen;* influence of Goethe, Eichendorff, Boccaccio, Turgeniev.

Humor, pathos; awareness of German manners; protests against narrower customs.

Clearness, seeming simplicity of style; concentration on scenes that suggest the dramatic effects of statuary; human harmony from reliance on an individual's inner nature; healthy study of innocence and passion; sense for natural conduct, for nobility, often adverse to conventions; in the *Novellen* concentration on two or three characters, and the variations caused by circumstances as they affect a simple theme such as love, friendship, aspiration in the field of art; in the novels the same method, except that there are several such groups of persons; *cf.* F. M. Crawford and his Saracinesca-

series; Heyse's falcon-theory—based on a tale of Boccaccio's—that isolation of such an element in the story as the falcon superficially leads to one solution, but actually deepens the springs of motivation of the characters and brings about a surprising but natural outcome.

Gottfried Keller, 1819-1890.

Swiss, birth at Zurich; residence there from 1855; University of Heidelberg; Berlin; writer of poems and prose fiction.

Der grüne Heinrich, 1854-55 (revised 1879-80); in manner of *Wilhelm Meister.*

Die Leute von Seldwyla, Vol. I, 1856, including *Romeo und Julia auf dem Dorfe* (tragic), *Die Dreigerechten Kammacher* (comic).

Züriche Novellen, 1878.

Das Sinngedicht, 1882, series of *Novellen.*

Characteristics:

Healthy interest in the poignant experiences of lower classes; humor, sense for the idyllic; poetic sensibility; consciousness of the angularity and limitations of characters; influence of Feuerbach, Richter.

Konrad Ferdinand Meyer, 1825-1898.

Swiss, of Zurich; visits to Italy, 1858, 1871; knowledge of English, French, Provençal, Italian; writer of ballads, historical *Novellen;* final insanity.

Jürg Jenatsch, 1876.

Der Heilige, 1880; Thomas à Becket.

Plautus im Nonnenkloster, 1882; Poggio.
Das Amulett; Gustav Adolfs Page; Das Leiden eines Knaben; 1883.
Die Hochzeit des Mönchs, 1884; as if related by Dante.
Die Richterin, 1885.
Die Versuchung des Pescara, 1887; sixteenth-century Milan.
Angela Borgia, 1890.
Characteristics:
Occasional very skillful use of frame-story.
Restraint and compression in narrative; economy of material, careful selection of details to produce atmosphere; alteration of motives and personalities of historical characters to suit literary purpose; use of strained figures and far-fetched expressions at times, but total effect vivid and unified; color and intensity of style; influence of Racine, Michelangelo, Titian, Dostoevski; sense of fate; the problems of aristocrats.

Theodor Fontane, 1819-1898.
Father's fondness for story-telling; club in Berlin; apothecary; Percy's *Reliques,* Scott's *Minstrelsy,* Schiller; friend of Heyse, Storm, journalism in Germany and England; army, war correspondence. dramatic criticism.
Ballads
Novels, such as
Effi Briest, 1895, theme of marriage of young wife to much older husband; criticism of social life in Berlin.

Novelists Reflecting Social or Historical Problems.

Friedrich Spielhagen, 1829-1911.
Father engineer; sea; law, philology, Berlin, Bonn, Greifswald; revolution of 1848; Homer, Goethe, Scott, Spinoza; classical, English, and American literature; the socialistic program of Lassalle.
Poetry, criticism.
Novels of purpose (*Tendenz-romanen*):
Problematische Naturen (Problematic Characters); 1860-61; difficulties of a man finding himself.
Hammer und Amboss (Hammer and Anvil), 1869.
Sturmflut (Storm and Flood), 1877.
Political and economic conditions; survivals in class distinctions; effects of science and machinery; upheavals from new distributions of knowledge and skills required by society.

Gustav Freytag, 1816-1895.
Breslau, Berlin; editor, journalist.
Chief works:
Die Journalisten, 1853; comedy of the press.
Soll und Haben (Debit and Credit), 1855, novel.
Bilder aus der deutschen Vergangenheit, 1859-62
Die Ahnen, 1872-80.
Die Technik des Dramas, 1863; important theory of dramatic criticism.
Humor, satire; influence of Scott, Dickens;

dignity of labor; patriotism; sense for national heredity; influence on W. H. Riehl (1823-1897) and his studies of history of civilization and *Novellen* (1856) important for sociology.

Wilhelm Raabe, 1831-1910.

University of Berlin; influence of the Bible, the classics, Richter, Hoffmann, Immermann, Schopenhauer, Sterne, Dickens.

Die Chronik der Sperlingsgasse, 1857.

Trilogy of novels:

Der Hungerpastor (The Hunger Pastor), 1864.

Abu Telfam, 1867.

Der Schüdderump (The Dead Wagon), 1870.

Des Reiches Krone (The Crown of the Realm), 1873, tale.

Horacker, 1876.

Interest in history and in ways of life and thought peculiar to the Germans; humor; relentless picture of hardships, apparent failures in human careers; the fate of those who are better than their age, ahead of their community; admiration for the power to sustain effort toward a goal that is right but cannot be reached.

Jeremias Gotthelf **Albert Bitzius**, 1794-1854.

Swiss educator, clergyman.

Praise of Keller.

Bauernspiegel, 1836; first village story of peasants' life.

Uli der Knecht (*Ulric the Farm Servant*), 1841.
Uli der Pächter, 1849.
Influence on Riehl.

Fritz Reuter, 1810-1874.
Law; imprisonment for political activity.
Stories in Low German, including:
Ut mine Stromtid, 1862.
Humor; creation of Uncle Bräsig; realism; criticism of oppression of the poor; influence of Dickens.

Berthold Auerbach, 1812-1882.
Jewish parentage; Tübingen, Munich, Heidelberg; influence of Spinoza, Immermann.
Tales and novels:
Schwarzwälder Dorfgeschichten, 1843-1853.
Barfüssele, 1856.
Auf der Höhe, 1865.
Sympathy with lower classes; weakness in construction.

The Whimsical Character of German Manners, Customs, and Personality:

Adelbert von Chamisso, 1781-1835.
Birth in France; Prussian military service; botany; poetry.
Peter Schlemihl, 1813, prose tale of a man who sold his shadow.

August Friedrich Ferdinand von Kotzebue, 1761-1819.
Weimar and St. Petersburg.

Die deutschen Kleinstädter, 1803, domestic comedy.

Contrast to his sensational manner (*cf.* Russian comedy).

Karl Ferdinand Gutzkow, 1811-1878.

University of Berlin; Jena; journalism in behalf of Young Germany; friend of Heine; opposition to absolutism; plays and novels; influence of Aristophanes, Shakspere.

Sword and Queue, 1843, comedy of earlier Prussian court.

Heinrich Seidel, 1842-1906.

Engineering; Berlin; influence of Dickens, the German *Novelle,* English literature.

Leberecht Hünchen, 1882, tale.

Social Philosophy.

Karl Marx, 1818-1883.

Father a Jewish lawyer who became a Christian.

Universities of Bonn, Berlin; study of law, history, philosophy.

Journalism; influence of Hegel and socialism; friend of Heine, Engels (1820-1895); residence in Paris, Brussels, London.

Manifest der Kommunisten (with Engels), 1847.

Zur Kritik der politischen Ökonomie, 1867: theory of economic evolution; movement is inevitable.

Das Kapital, 1867 (volumes after the first posthumous, 1885, 1895).

Attempt to assemble historic proof of social theory, in the manner of Darwin's *Origin of Species;* deterministic basis.

Characteristics:

Opposition to the capitalistic classes, because of their exploitation of the laborers (proletariat) and because of their employment of lives in leisure.

The Hegelian conflict in social and economic history to result in a socialistic synthesis; historical tendency made into conscious revolution, strife of the proletariat with the nobles and middle class.

Reading of history as a movement to increase equality and justice.

Inconsistent effort to assist what is assumed to be an inevitable movement, voluntarily to change society.

Greed or self-interest the motive of man (*cf.* Hobbes, La Rochefoucauld, Adam Smith).

Economic factors ultimately decisive in determining life.

Problem of harmonizing justice and equality; reward according to need or to accomplishment in labor; laborers tend to receive too little advantage from surplus-produce.

Fervor; literary style.

HEIGHT OF ENGLISH ROMANTICISM

William Wordsworth, 1770-1850.

Poet of comfort in nature, outdoor and human; poet laureate, successor to Southey; Lake

district; nature; Cambridge; London, France, during Revolution; love episode with Annette Vallon; humanity; Switzerland; intimacy with Coleridge; Wordsworth's sister Dorothy; tours to foreign countries, including Germany, Scotland, Italy, *etc.;* influence of Virgil, Milton, Burke, Hartley, Rousseau, Godwin, of pastoral literature, ballads, seventeenth-century lyrics.

Tintern Abbey in *Lyrical Ballads* (see Coleridge), 1798.

Interest in nature leads to interest in man.

Theory of poetry, 1800.

Simple style; function of imagination to render the real "supernatural"; reaction against pseudo-classical restraint in verse-form, *etc.;* emotion recollected in tranquillity.

Michaël, 1800.

Lucy Poems, 1799.

The Prelude, 1791-1805, published, 1850 (early and late versions accessible).

Sonnets on freedom, *etc.;* 1802; *cf.* several later series of sonnets, as that of the *Ecclesiastical Sonnets,* 1820-21.

Ode on the Intimations of Immortality, 1803-06.

Ode to Duty, 1805.

Peel Castle, 1805.

Character of the Happy Warrior, 1806.

The Excursion, 1814.

Above, merely suggestive items among his works.

Characteristics:

Appeal to the intellect and imagination; power in lyric, blank verse, sonnet, ode, de-

scriptive poetry, pastoral, prose; making of phrases; realism.

Pantheistic attitude toward nature; man to seek harmony with nature; perception of growth of the poetic man; realization that nature can be stern; man higher than nature; interest in poor men.

Love of freedom in politics and interest in general problems of his age; doctrine of self-determination, statesmanship; in behalf of individuals and of lower classes, his earlier sense of the need of reform of institutions, relief from social and political oppression; later reverent sense of the dignity of institutions, their lasting qualities.

Emphasis on moral meaning; views of reason, feeling, and evil; control of passion.

Inadequacy of form at times; unsustained; compensation of sublimity; autobiographical tendency; philosophic poet (*cf.* Goethe); mysticism.

Combination of paganism and Christianity.

His tranquillizing gift and psychologizing gift.

Experience in life and knowledge of its passions; optimism; "man's unconquerable mind."

Excellence of his prose criticism of literature.

Influence on Arnold, Ruskin, Mill, Keats, Shelley.

Samuel Taylor Coleridge, 1772-1834.

"Realist in the supernatural."

Son of vicar and schoolmaster; Christ's Hospital, London, and Cambridge University;

study of theology; army, pantisocracy with Southey, 1794-95; friendship with Wordsworth and his sister; Germany, 1798-99; Lake district.

Rime of the Ancient Mariner in *Lyrical Ballads,* 1798 (*see* Wordsworth).

Beginning of *Christabel* and *Kubla Khan* then; published, 1816.

An Ode to France, 1798; *Dejection, an Ode,* 1802.

Lectures on Shakespere, 1808; limitations and merits of his criticism; *cf.* A. W. Schlegel.

Biographia Literaria, 1817.

Characteristics:

Use of laudanum; eccentricity of his character; conversational powers; erudition; philosophic mind; critical power and discernment great; prose musical, romantic in use of contrast, *etc.;* influence of great prose writers of early seventeenth century; verse highly musical, romantic in subject and treatment; use of supernatural; use of the ballad.

Interest in nature much like Wordsworth's.

Ardor for political freedom.

Student of the problem of sin; love of animals, children; influence of religious views on the Church of England.

Knowledge of German and introduction of German thought into England; translation of Schiller's *Wallenstein.*

Charles Lamb, 1775-1834.

"Prince of familiar essayists."

London, Christ's Hospital; friend of Coleridge and Lake poets as well as London group;

clerk at India House, 1792-1825; life with his sister Mary, especially from 1796; early verse.

Tales from Shakspere with Mary, 1807.

Criticism of Elizabethan drama (*Specimens,* 1808).

Essays of Elia, 1823, 1835, of the type called familiar, or personal, as "Old China, "Dream-Children," "Poor Relations," "Mrs. Battle's Opinions on Whist," "Mackery End, in Hertfordshire," and *Letters.*

Characteristics:

Courage and charm of personality; literary critic of high merit; love of London, of books, plays, Hogarth; pathos, humor, whimsicalities, range in understanding shown in essays and letters; opposition to accepted notions, ideas; music of his style; *cf.* his love for great prose writers of the early seventeenth century, as Browne; the personal essay unified in mood or tone, as if a lyric; *cf.* the *Novelle;* less of social criticism than in the essays of the eighteenth century.

William Hazlitt, 1788-1830.

Father Unitarian minister; training in theology and painting; meeting with Coleridge, 1798; friend of Lake poets and London group; influence of Rousseau, Sterne, Shakspere, Cervantes, Fielding, Hogarth, Corbett, Schiller.

Critical (romantic) and familiar, or personal essays, as "On Going a Journey," "On Reading Old Books," "On the Feeling of Immortality in Youth," "The Fight," "On Personal Identity."

Table Talk, 1821-22.

Lectures on the English Poets, 1818.
Lectures on the English Comic Writers, 1819.
Lectures on the Dramatic Literature of the Age of Queen Elizabeth, 1820.
The Spirit of the Age, 1825.
Characteristics:
Radicalism; masculine gusto of style; romantic, penetrative view of literature; love of controversy; extraordinary allusiveness; fondness for outdoor activity, sport; humor, lapses in taste.
Influence on Stevenson.

James Henry Leigh Hunt, 1784-1859.
Christ's Hospital; journalism; popularizer of poetry; writer of poetry, literary criticism, informal essays; friend of Keats, Byron, Shelley, Thomas Moore, Lamb.

Sir Walter Scott, 1771-1832.
The heroic in life, especially of the past; Edinburgh, Tory inclinations, law; experience as sheriff; building of Abbotsford; training in languages, including Latin, German, in popular ballads, mediæval romances, tradition; influence of Gothic romance, Goethe, Shakspere, Fielding, *etc.;* of portraiture like Dryden's; of Byron's success, which induced Scott to turn to prose romance; of Maria Edgeworth (1767-1849), novels of Ireland such as *Castle Rackrent,* 1800, and *The Absentee,* 1801.
Cf. the business failure of his publishing house and Scott's efforts to pay off the debt by means of his writings; *Life* by his son-in-law, John Gibson Lockhart (1794-1854).

Samples of his work:

Metrical romances: *Lay of the Last Minstrel,* 1805; *Marmion,* 1808; *Lady of the Lake,* 1810.

Prose romances, at first of Scotland:

Waverley, 1814, his first prose romance.

Guy Mannering, 1815.

The Antiquary, 1816.

Old Mortality, 1816; Covenanters of seventeenth century.

Heart of Midlothian, 1818.

Bride of Lammermoor, 1819; fall of a house.

Ivanhoe, 1819; Middle Ages.

Quentin Durward, 1823; France.

Characteristics:

Grand style; power of narration; clearness of transitions; rapidity when he is under way; formula of dignified introduction of narrative and of characters, as if an approach through a park to a noble manor house; power of description, purposes in it: realism of landscape, architecture and furniture, clothing, and accoutrements (touch of antiquarianism), manners; description for purposes of setting, sympathy or contrast in atmosphere, sense of reality in midst of intensely exciting moments.

Romantic outlook, love of past, including Middle Ages; love of chivalry (with trappings and conduct); love of nature, dogs.

Weak heroines, except Jeanie Deans (*The Heart of Midlothian*) and Di Vernon (*Rob Roy*); vital characters from lower life often (use of Scotch), such as Dalgetty, Caleb Balderstone, Meg Merrilies, Dominie Sampson (*cf.* Maria Edgeworth

and Ireland); realism, truth to life (influence from Shakspere); humor; healthy masculine tone.

Historical characters in background; a number of notable portraits, as Louis XI, James I.

Influence at home and abroad, including Russia, Italy, and America, as well as nearer countries.

Jane Austen, 1775-1817.

"Country gentlewoman."

Daughter of clergyman in southern England.

Novels; two periods of composition:

Pride and Prejudice, written 1796-97, published 1813.

Sense and Sensibility, written 1798-99, published 1811.

Northanger Abbey, written 1798, published 1818.

Emma, written 1811-16, published 1816.

Mansfield Park, written 1811-14, published 1814.

Characteristics:

Realism; satire of sentimental romanticism; range—the gentry in country watering places and at home.

Humor, irony, common sense; avoidance of passion in central theme.

Problem: how young people get married.

Principles: "humor," or trait of character, especially in earliest periods of composition; first chapter to introduce theme of marriage and family conditions; love to arise from esteem and gratitude (*cf.* Fielding).

Artist, finesse of treatment, variety of invention, economy of material; contrast with romantic age [*cf.* Fanny Burney (1752-1840) and her earlier novels]; appreciation of Johnson, Crabbe, Scott.

Charlotte Brontë, 1816-1855.
Currer Bell.
Yorkshire; daughter of clergyman; able sisters: Emily, poet and author of *Wuthering Heights*, powerful novel, and Anne, novelist; teacher in Brussels.
Novels:
Jane Eyre, 1847; innovation of homely heroine.
Shirley, 1849.
Villette, 1852, autobiographical.
Characteristics:
Power; realistic detail; depicting of passion, especially in woman; interest in labor problems.

Mrs. Mary Gaskell, 1810-1865.
Biographer of Charlotte Brontë.
Idyls in prose:
Cranford, 1851-53; humor.
Cousin Phyllis, 1865; tragedy.
Novels of reform:
Ruth, 1853; unhappy attitude of society toward fallen woman.
Mary Barton, 1848, and
North and South, 1855; problems in mill towns (industrial revolution).
Influence of Wordsworth, Lamb, Miss Mitford.
Reciprocal influence with Dickens.
Influence on George Eliot; *cf.* Mrs. Stowe in

America; *cf.* Disraeli's novel for reform, *Sybil,* 1845.

George Noel Gordon, Lord Byron, 1788-1824.
"An exiled soul."

Unhappy parentage; religion of Scotland; Harrow and Cambridge; classics, Italian, *etc.;* Goethe; physical exercise; travel in Europe even to the Near East; Belgium, the Rhine, Switzerland, Italy, Greece; social exile after marriage; friendship with Shelley; greatest work written in Italy; criticism of Southey; great letter writer; death in Greece, while he was encouraging Greek efforts toward independence.

Poetry:

English Bards and Scotch Reviewers, 1809, satire.

Childe Harold, 1812; additions, 1816-17.

Metrical romances, several of them Oriental, 1813-18.

Manfred, 1817; *Cain,* 1822; other dramatic poems and plays (as on Venice).

Don Juan, 1818-22.

Incomplete; medley; satire; idyl of Haidee; realistic narrative of shipwreck; criticism of European society; difficulty in finding oneself; *cf. Wilhelm Meister, Tristram Shandy.*

Characteristics:

Power in descriptive poetry, sometimes tending to rhetoric; impressions of sea and mountains (*cf.* his London with Wordsworth's); approach to pantheism; influence of Wordsworth.

Study of sin.

Appreciation of romance of the past, particularly of the ancients; sense for the dignity of the former Venetian state.

Love of liberty; poetry of revolt; of the lonely soul; influence on him of Napoleon's career.

Celebrant of love in many aspects; lyric power; humor, wit; influence of Italian romantic epic; not an atheist; not constructive in his literature.

Tremendous European influence; the Byronic mood, sense of genius, sometimes mocking, bitter.

Percy Bysshe Shelley, 1792-1822.

"Poet of poets"; "seeker who does not find."

Gentleman by birth; Eton and Oxford; expulsion for "Necessity of Atheism"; travel in England; later exile on continent, 1814; marriage, 1816, with Mary Godwin, remarkable woman, daughter of a well-known writer, William Godwin; had eloped with her while first wife, Harriet, was living; suicide of Harriet by drowning, 1816.

Prose of great power:

Defense of Poetry, 1840; *Philosophical View of Reform;* notable letter writer.

Three periods of poetry—first under Godwinism, "necessarianism," justice; second—more under Wordsworth, combining better interest in nature and mankind; third—Switzerland and Italy; association with Byron.

Dramas:

The Cenci, 1819.

Prometheus Unbound, 1819.

Lyrics and odes:
Hymn to Intellectual Beauty, 1816.
To the West Wind, 1819.
The Cloud, 1820.
Ode to a Skylark, 1820.
Philosophical poetry:
Stanzas written in Dejection near Naples, 1819 (published, 1839).
Julian and Maddalo, 1818.
The Sensitive Plant, 1820.
Epipsychidion, 1821.
Adonais, 1821, elegy on death of Keats.
Characteristics:
Musical quality, images, sense of light and ethereal tone, color; pursuit of beauty; imagination highly poetic; sublimity.
Theory of genius as a reformer—spectacle of Napoleon; eagerness for political liberty; decline in his confidence in himself as a world-changing reformer; pantheism, desire to unite himself with the great spirit in the universe; influence of Wordsworth; difference in attitude, Shelley less objective.
Tendency not to organize his longer poems; allegorical tendencies.
Essential purity of character and mind.
Permanent inspiration in form of verse and in spirit of opposition to tyrannies; effective to-day.
Romantic life and death (drowned in Mediterranean near Leghorn).
Influence of Greek drama, Calderón.

John Keats, 1795-1821.
"Mission of beauty not fully accomplished."
Son of hostler; apothecary's apprentice; student

of medicine; assistance of friends; sensitiveness to Greek mythology and Elgin marbles; influence of Leigh Hunt, Spenser, Shakspere, Elizabethans (verse and prose), Wordsworth's poetry.

Poems, 1817.

Endymion, 1818, sensuous romance.

Scottish tour; death of brother by consumption; love for Fanny Brawne; his notable letters; death of consumption in Rome, 1821.

Isabella, tale in verse (from Boccaccio); the great *Odes, To a Nightingale, On a Grecian Urn, To Autumn, On Melancholy;* published 1820.

The Eve of St. Agnes, 1820, metrical romance.

Hyperion, 1820, incomplete epic; two versions.

La Belle Dame sans Merci (written 1819, published later).

Notable sonnets from 1815-20.

The Eve of St. Mark, incomplete, published 1848.

Characteristics:

Sense for beauty in verse extraordinary; growth of thought, with increasing sense for mankind; sensuous qualities more and more controlled.

Greatness in sonnets (some on love), odes, metrical romance, epic fragment in blank verse; grandeur, sublimity; sense for beauty in art and in nature; powerful imagination.

Iron in the man, despite his melancholy.

Influence on Tennyson, on the Pre-Raphaelites.

Thomas De Quincey, 1785-1859.

Musical prose.

Manchester; Oxford; trip to Wales and through

England; knowledge of Greek, German, Latin, seventeenth-century writers; 1807, acquaintance with Wordsworth, Coleridge, Southey; later with Lamb; 1809, settlement in the Lake district; many years later, London; real literary career, 1821, as periodical essayist.

Confessions of an English Opium Eater, to be read preferably in form first written, 1821.

Murder considered as One of the Fine Arts, 1827.

On Reminiscences of the Lake Poets, 1845.

Suspiria de Profundis, 1845.

Joan of Arc, 1847.

English Mail Coach, 1849.

Characteristics:

Romantic use of description, contrast; power of suspense, climaxes, sublimity.

Humor, whimsicality (*cf.* Dickens, George Borrow); diffuseness.

Imagination; music of his prose.

Psychological discernment in criticism.

Walter Savage Landor, 1775-1864.

Knowledge of classics, Italian, French; Rugby, Oxford; soldier in Spain; life in Italy, especially Florence (1815-1835; 1858-1864); friend of Southey; quarrelsome nature.

Poems, as

Gebir, 1798, narrative poem.

Hellenics, 1847, epigrams of Greek type, idyls.

Prose:

Imaginary Conversations (real characters), 1824, 1828, 1829, 1846, 1853.

Pericles and Aspasia, 1836.

Pentameron, 1837.

Characteristics:

Reserve in style of verse and prose; diffuse or discursive in substance of prose; wit, grace, appreciation of heroism, ardor in hatred, fondness for nature.

Literary criticism of high merit.

EUROPEAN LITERATURE
NINETEENTH CENTURY

Victorian Literature

Emphasis on middle class, industrialism, evolution, restraint of morals.

Charles Robert Darwin (1809-1882), *Origin of Species,* 1859, theory of organic evolution based on scientific data; phrases, "struggle for existence," "survival of the fittest."

Earlier emphasis on geological evolution (*cf.* Lyell), *etc.*

Reform bills and extension of suffrage, 1832, 1867, 1872; Chartism, 1838-1848.

Imperialism of Disraeli (1804-1881); crowning of Victoria as Empress of India (1877).

Historians and Critics

Thomas Babington Macaulay, 1800-1859. Lord Macaulay, Baron Rothley.

History made alive.

Father a merchant and a reformer against slavery; Cambridge, law, Parliament; classics, French, *etc.;* travel, as to India where he established an educational system and a criminal code; tendency to imperialism.

Literary work:

Essays, literary and historical, as on Milton (1825), Johnson, Machiavelli, Frederick the Great, Addison.

History of England, 1848-61.

Lays of Ancient Rome, 1842.

Characteristics:

Forcible, clear style (derived in part from Johnson and Voltaire); structure of paragraphs, use of allusion, comparison, contrast, interest; last item encouraged by example of Scott in treatment of the past.

Memory; range of reading.

Practical capacity; interest in welfare of the people, reform, in Whig prejudices; belief in electoral reform.

Doctrine that history should be interestingly written; should deal much with social life of the people and social movements; specifically, his history to remedy the unfair impressions given by earlier Tory histories.

Lack of profound religious insight, but appreciation of social significance of religious movements.

Life and Letters (1876) by Sir George Otto Trevelyan, his nephew (1838-1928).

Influence on subsequent newspaper style.

Thomas Carlyle, 1795-1881.

Scotch prophet of heroism.

Father's style of speech; mother and Puritanical training, influence of Bible, religious earnestness; University of Edinburgh; ministry, law, teaching; effect of poor health; 1821, spiritual conflict; 1823 on, special study, including translation and criticism, of German, leading to knowledge of Goethe, Richter, Schiller, Novalis, German philosophy, in particular, Fichte; 1826, marriage with brilliant wife, Jane Welsh; residence in Chelsea (London).

Selections from his work (*cf.* letters, *etc.*):

Sartor Resartus, 1823-24, autobiographical; irony, transcendentalism; influence of Swift.

French Revolution, 1837.

Heroes and Hero Worship, 1841.

Past and Present, 1843.

Cromwell, 1845.

Life of John Stirling, 1851.

Frederick the Great, 1858-65.

Characteristics:

Opposition to all panaceas for the evils of the time—as Parliamentary reforms, poor laws (*cf.* "Morrison's Pill").

Insistence on inner reform of the individual as preliminary to improving society; rejection of Byron and Voltaire.

Further salvation from work and love of it (influence of Voltaire, Goethe); appeal to members of both the aristocracy and the capitalist middle class to work as true heroes; hatred of dilettantism.

Theory of history (not economic theory); emphasis on heroes as somewhat divine agents to lead people to progress; approach to "Might is Right."

Opposition to *laissez-faire* doctrine; to "law" of economics insisting on rightness of competition instead of coöperation; to making supply-and-demand an ethical principle; to Malthusianism, to utilitarianism; distrust of rationalism that reduces man to a machine.

His prophetic manner, metaphorical, vivid style; earnestness due to personal experi-

ence; contagious moral indignation; Diogenes-search for real manhood; interest in the idyllic.

Influence of friendship with Emerson, Tennyson, Mill.

Interest in the Middle Ages.

Influence wide (*cf.* powerful disciples like Ruskin, Kingsley, *etc.*); influence on Dickens.

John Ruskin, 1819-1900.

Morality of Life needed for Art.

Wealthy parents, London; knowledge of Bible; Oxford, knowledge of Greek, Italian, *etc.*; travel in England, France, Italy, Switzerland, *etc.;* meeting with Turner, the great landscape painter (1775-1851); interest in social welfare; social experiments; professor of Fine Arts at Oxford, 1869-78 and 1883-85.

Two periods of literary production.

I. Criticism of art:

Poetry of Architecture, 1837-38.

Modern Painters, 1843-60; Turner advocated on the basis of the fundamental principles of great art, historically surveyed.

Stones of Venice, 1851-53.

Pre-Raphaelitism, 1851; encouragement of English movement in art.

II. Realization that great art must follow only upon better living conditions:

Unto This Last, 1860.

Sesame and Lilies, 1864-68; includes plea in behalf of woman's nobility.

The Crown of Wild Olive, 1866.

Fors Clavigera, 1871-84; letters to British workmen.

Praeterita, 1885-89; a partial autobiography.

Characteristics:

Resemblance of his doctrine of inner reform and likewise his theory of work to beliefs of Carlyle; love of nature and its reproduction in painting; of Greek and Gothic art; interest in Pisa, Rouen, Venice, Florence; admiration for Giotto, Bellini, Titian, Tintoretto, Homer, Dante, Shakspere, Hooker, Milton, Wordsworth; theory of types of imagination: associative, penetrative, contemplative (*cf.* Lamb, Leigh Hunt, Coleridge, *etc.*)

Lover of mankind, of children; reformer of art and economics.

Influence of A. F. Rio's *Poésie Chrétienne,* 1836.

Notable passages on St. Mark's, Venice; Alpine scenery; mountain glory and mountain gloom, as affecting inhabitants; notable prose rhythms.

Emphasis on the greatness of the religious earnestness and moral meaning among the chief factors in greatness of the Middle Ages and the early Renaissance; insistence on sincerity of purpose and accurate representation of natural appearances; therefore criticism of one of Turner's masters, Claude Lorraine; objection to the abuse of the "pathetic fallacy" through affectation.

John Stuart Mill, 1806-1873.

Distinguished father, a Utilitarian; "Utility" means happiness or pleasure; doctrine of

"greatest happiness for the greatest number"; term, Utilitarian, derived from Galt's *Annals of the Parish* (1821); classics, French (*cf.* positivism and Comte); philosophy; Wordsworth; friend of Carlyle.

System of Logic, 1843; its influence; insistence on deductive as well as inductive methods; criticism of Bacon.

Principles of Political Economy, 1848; *cf.* treatment of international trade; "free trade" as the established economic theory.

Liberty, 1859.

Utilitarianism, 1861; ethical theory.

Examination of Sir William Hamilton's Philosophy, 1865.

Subjection of Women, 1869.

Autobiography, 1873.

Characteristics:

Clearness of style; mental grasp; fairness; desire to see lower classes cared for (*cf.* Carlyle's and Ruskin's similar aims, through partly different means); not close to revealed religion.

Protection of women.

Broad influence, even on the continent.

William Bagehot, 1826-1877.

Economist, lawyer; writer of critical essays (especially during the '50's and '60's) on Shakspere, Milton, Dickens, Scott, Wordsworth, Browning, Tennyson, Macaulay.

Characteristics:

Competent style with sense for memorable labelling phrases; analytical, classifying, judicial criticism.

Theories:

Irregular contrasted with symmetrical genius.
Pure, ornate, and grotesque art.
Ubiquitous *versus* sentimental fiction.

John Henry Newman, 1801-1890.
Oxford movement, 1833 on (*cf.* the Methodist movement of the eighteenth century, led by John Wesley, 1703-1791); the Bible, Sir Walter Scott; Oxford; 1845, Catholic; 1879, Cardinal; influence of Gibbon, Johnson, Addison, Cicero.
Literary work, poetry, *etc.*
Many of the *Tracts for the Times* (religious movement), 1833-41; famous tract XC (1841).
The Development of Christian Doctrine, 1845.
The Idea of a University, 1852-58.
Apologia pro Vita sua, 1864-65.
Characteristics:
Style clear and noble; logic powerful; some sophistry; irony.
Amid time of doubt, seeking of authority for support: finally found in Catholic Church.
Mediævalism, interest in early Church Fathers, Dante; English divines of seventeenth century; Wordsworth, Coleridge.
Theory of growth of institutions.
Controversy with Charles Kingsley.
Portraiture of gentlemen and other ideals.
Tolerance.
Intellectual freedom of reading literature at a university, as a balanced preparation for life.

The Poets

Alfred Tennyson, Lord, 1809-1892.

Clerical father; brothers poetical; Cambridge; classics, Dante, travel in Italy, France, Switzerland; Wordsworth, Keats, Shakspere, English tradition, Malory; friendship (*cf.* death of Hallam, 1833); laureate, 1850, after Wordsworth; effect of his personality on all who met him.

Poems, 1830, 1832; samples of his later work:

Ulysses, Morte d'Arthur, Locksley Hall; first really notable group at this time, 1842.

The Princess, 1847; women in society; lyrics added, 1850.

In Memoriam, 1850, great elegy; series of lyrics.

Maud, 1855.

Idylls of the King (as such begin, 1859, end 1885); rise and fall of an institution.

Enoch Arden, 1869.

Dramas begin, 1875.

Characteristics:

Love and use of classics (as Theocritus, Virgil, Lucretius, Catullus), of the Middle Ages; his relation to the Pre-Raphaelites; interest in Keats and in his relation to art and beauty; interest in Wordsworth's view of nature and man; interest in the arts, in nature, in science, in evolution.

His study of immortality and attempt at a philosophy of life; his range of interest, showing Victorianism at its broadest.

Sense of style, ornate (Alexandrian) and simple, sometimes conscious, sometimes not; control of meter; power of descrip-

tion; power in lyric, idyl, narrative poetry, dramatic monologue, ode, elegy, memorable phrase; use of allegory.

His virility; failure to produce a consistent, sustained great work; tendency, instead, to give vignettes, to compose in moods splendidly, but giving effect (in the whole) of a medley.

Opposition to isolation of art from life, to asceticism; mysticism.

Robert Browning, 1812-1889.

Love and immortality.

Remarkable student; classics, Hebrew, German, Italian, *etc.;* travel France, Russia, Italy; life in latter country (1846-61, especially), with his wife, the poet, Elizabeth Barrett (1806-1861), lover of Italian freedom and author of *Love Sonnets from the Portuguese* (1847); study of art and music; possession of health and money.

Poetry from 1833:

Early group, including *Paracelsus,* 1835.

Dramas, such as *A Blot on the 'Scutcheon,* 1843; *Pippa Passes,* 1841.

Dramatic Lyrics, 1842; *Dramatic Romances,* 1845.

Christmas Eve and Easter Day, 1850.

Men and Women, 1855, dramatic monologues.

Dramatic Personæ, 1864.

The Ring and the Book, 1868.

Later, other works, as *Parleyings with Certain People of Importance in Their Day,* 1887.

Characteristics:

Influence of Shelley.

Emphasis on love as exceedingly great, worth

while; approach to mysticism at times; belief in immortality.

Optimism, despite keen consciousness of evil in the world.

Doctrine that imperfection is greater than perfection, provided that action toward progress still continues (*Andrea del Sarto, Rabbi Ben Ezra, Saul, Old Pictures in Florence*).

Permanence of anything beautiful, though physically destroyed (*Abt Vogler*).

Attitude toward science (*A Toccata of Galuppi's*).

Love of Italy, Italian freedom, art; affection for nature; advocacy of the natural (*Fra Lippo Lippi*).

Study of characters in dramatic way.

Tonic effect of verse; humor; emphasis on sense of touch; power over meter; greatness in lyric, narrative, philosophic poem, dramatic monologue; closet drama.

Edward Fitzgerald, 1809-1883.

Cambridge: translations of Calderón.

Letters.

Rubáiyát of Omar Khayyám, 1859 (revised later), version of Persian poet: Epicurean, skeptical of immortality.

William Morris, 1834-1896.

Beauty of labor.

Oxford, Iceland, France; classics, mediæval romance, saga, Bible, Chaucer; art, printing; love of Gothic; leadership (1877) of opposition to "restoration" of art; Ruskin, Ros-

setti; one of the Pre-Raphaelites; influence from Tennyson, Browning.

Poems about King Arthur, 1858; also *The Haystack in the Floods.*

Life and Death of Jason, 1867.

The Earthly Paradise, 1870; collection of tales in verse.

Scandinavian sagas and romances invented by himself, 1870 on; also prose addresses, socialistic trend.

Sigurd the Volsung, 1876.

Dream of John Ball, 1888, romance (socialistic).

News from Nowhere, 1891.

Characteristics:

In his poetry, interest in real psychology; simplicity of style and aims; pursuits other than literary; Utopianism; doctrine of work, in part derived from Carlyle; opposition to Renaissance (*cf.* Ruskin), because of its substituting competition for coöperation; his sense of doubt.

Dante Gabriel Rossetti, 1828-1882.

Painter with great moments of poetry.

Father and his work on Dante; learned and gifted family; Dante, Milton, Tennyson, Browning, Coleridge, Shelley; painting, 1848—Holman Hunt, Millais; leader of the Pre-Raphaelite brotherhood (founded 1848); influence of engraving of a fresco in the Campo Santo, Pisa; influence of Keats's *Eve of St. Mark;* death of wife, Elizabeth Siddall, 1862; choral habit, 1870; friendship of Watts-Dunton.

Poems composed at different times, from 1851: Sonnets, *The House of Life,* 1881.

Ballads, *Sister Helen,* 1851; *The King's Tragedy,* 1881.

Characteristics:

Greatness in ballads (narrative poetry), lyric, sonnet, dramatic monologue; intensity of style, elegance, choiceness; study of real, minute detail, for the purpose of beauty; desire for simplicity; sense of doubt; Bohemian personality; sense of humor.

Emphasis on love; vastness of imagination.

Matthew Arnold, 1882-1888.

Active Stoic gentleman.

Father famous headmaster at Rugby; Oxford; friendship with Clough; inspector of schools; classics, French critics, Goethe, Dante, English tradition, Marcus Aurelius.

Poetry earlier on the whole than his prose, from 1849:

Sohrab and Rustum; The Scholar-Gipsy; 1853.

Thyrsis, 1867, elegy on the death of the poet A. H. Clough (1819-61).

Rugby Chapel, 1867, elegy on the death of Arnold's father.

Dover Beach, 1867—other dates.

Criticism, 1853:

On Translating Homer; The Study of Poetry; 1861.

Essays in Criticism, first series, 1865; second series, 1881.

Celtic Literature, 1867.

Culture and Anarchy, 1869.

Literature and Dogma, 1873.

Characteristics:

Organic sense of European literature; pos-

sessed of a critical philosophy; method of touchstones (placing supreme passages of poetry beside other passages to be tested for quality) and its limitations; exaltation of the grand style (simple or severe); influence of Renan, Sainte-Beuve, Heine, Longinus; theory of creative criticism.

Romantic elements and classical leanings; admiration for Wordsworth, Milton, Shakspere, Sénancour, Amiel, George Sand; range of interest, as in Tolstoi, Celtic.

Lack of knowledge of the Renaissance, of appreciation of French verse and social attainment; interest in the Middle Ages.

Prescription of culture as remedy for English; need of it for dominant middle class (Philistines); effect derived much from poetry; knowledge of the best that has been expressed in the world as force against anarchy; controversy with Huxley regarding education through science.

Sense of irony in the universe; religious doubt; Stoic qualities; melancholy.

Greatness in sonnet, elegy, reflective poem, epic episode.

Walter Pater, 1839-1894.

Intellectual Epicureanism.

Oxford; life there later; classics, German, French, Italian, art; travel abroad; criticism of art and literature:

Studies in the History of the Renaissance, 1873.

Marius the Epicurean, 1885.

Imaginary Portraits, 1887.

Appreciations, 1889.
Plato and Platonism, 1893.

Characteristics:

Sense for style and structure; cult of beauty in stern sense; study of tempers of different ages, psychology penetrative, examination of points of view of different nations; influence of Lamb, Coleridge, Wordsworth, De Quincey, Browne, Sainte-Beuve, Goethe; tendency to use novel or narrative as a vehicle.

Primary effort in criticism of a writer to understand his feelings and thought.

Appreciation of the Renaissance, unlike Ruskin.

Love of children.

Doctrine that music is closest to perfect art (*cf.* Browning); Christian Epicureanism; capacity for the sensuous.

Thomas Henry Huxley, 1825-1895.

Representative of scientific evolution.

Science, medicine, voyages; classics, Goethe, Descartes, Voltaire, Mill, *etc.*

Literary work: addresses and writings defending Darwin and organic evolution.

On the Advisableness of Improving Natural Knowledge, 1866.
A Liberal Education, 1868.
Three Lectures on Evolution, 1876 (America).
Science and Culture, 1880.
The Struggle for Existence in Human Society, 1888.
Prolegomena, 1894; a study in ethics.

Characteristics:

Theory of education opposing Arnold, and declaring that science must be studied in schools, that it has a disciplinary and a cultural value.

Agnostic, not a determinist; loftiness of ideals, devotion to truth; love of literature, music; appreciation of Dante, Milton; approval of women's rights; clearness of style, argumentative power, structure.

Herbert Spencer, 1820-1903.

Early interest in science; civil engineering; writing, 1842 on.

Friendship with Lewes, George Eliot, Huxley, Tyndall, Mill.

Positivism.

Social Statics, 1851.

Development Hypothesis, 1852; organic evolution.

The Principles of Psychology, 1855.

Education, 1861.

First Principles, 1862.

Principles of Sociology, 1877, 1896.

The Principles of Ethics (1879), 1892, 1893.

Influence on sociology; stimulus toward thinking out problems in organization of society; endeavor to construct a philosophy of the social sciences.

Novelists:

Charles Dickens, 1812-1870.

Reading of eighteenth-century literature; newspaper work, travel in England, America, *etc.;* London; reformer of social condi-

tions, as in schools, law courts, debtors' prisons; influence of Smollett, Fielding, Sterne, Jonson, Carlyle, Wilkie Collins, Mrs. Gaskell.

Selections from his novels:

Pickwick Papers, 1836-37.

Martin Chuzzlewit, 1843-44.

David Copperfield, 1849-50; autobiographical element.

Great Expectations, 1860-61.

Characteristics:

Creations: Pickwick, Sam Weller, Mrs. Gamp, Dick Swiveller; innumerable others, in some cases, caricatures, though not so frequently as many critics assert; characters of "humors," the distinctive phrase or gesture.

Concentration on lower and middle class life, not much on the "gentleman."

Humor for fun and for savage satire; surprising sense for the comic amid dingy, sordid surroundings (contrast Ruskin); control over pathos; descent to sentimentalism; vigor; gusto of style, power of description; interest in criminals, in abnormal states; interest in dramatic effects; gradual development of some skill in constructing plots.

Love of children.

Effect on newspaper style; on De Morgan, Arnold Bennett, Hugh Walpole, H. G. Wells.

William Makepeace Thackeray, 1811-1863.

India: Charterhouse; Cambridge, London;

art; travel in Germany, France; insanity of his wife.

Verse, essays, novels:

Roundabout Papers, 1862, familiar essays, "Tunbridge Toys," "On Being Found Out," *"De Finibus."*

Vanity Fair, 1845-47.

Pendennis, 1848-50; autobiographical element.

Henry Esmond, 1852; Age of Queen Anne.

The Newcomes, 1853-55; as if by Arthur Pendennis.

The Virginians, 1857-59.

Characteristics:

Saturation with the eighteenth century, as Hogarth, the essayists, Fielding; realistic concentration on the gentleman and his surroundings; hatred of hypocrisy and pretense, of snobs.

Friendliness to romance, if it has no tinsel (*cf.* his *The Rose and the Ring,* 1855).

Distinction of style, charm, urbanity, reserve.

Influence of Scott, Balzac, Béranger, Ronsard, Heine; Montaigne.

Use of characters in more than one novel: the Esmond-Warrington family in England and America; creation of characters, as Major Pendennis, Costigan, Colonel Newcome, Becky Sharp, Beatrix Esmond.

Humor and satire; mood of reminiscence.

George Eliot, 1819-1880.

Mary Ann Evans; married G. H. Lewes

(died 1878); later married J. W. Cross; country life, father's character; women's schools; relatives, Methodists; the Brays and philosophy; Coventry group; self-teaching of science, languages; knowledge of the classics, German, French, Italian, Spanish, Hebrew; editor; acquaintance with Lewes, 1851 on.

Translation of Strauss's *Leben Jesu,* 1846.

Fiction:

Scenes from Clerical Life, 1856-58.

Adam Bede, 1859.

The Mill on the Floss, 1860; autobiographical element.

Silas Marner, 1861.

Romola, 1863; Florentine Renaissance.

Middlemarch, 1871-72; study of a provincial town.

Daniel Deronda, 1876.

Characteristics:

Emphasis on inner life; moral outlook, accompanied by a didactic method of analysis more pronounced than that of Dickens or Thackeray; avoidance of pain when a moral issue, however small, is involved—leads to moral decadence; character is fate, though environment has some influence.

Influence of Wordsworth, Goethe, Novalis, Thomas à Kempis.

Altruism; relation to positivism (French), Feuerbach, Ludwig; friend of Herbert Spencer, J. S. Mill; interest in studying political-social movements as affecting the moral lives of her characters, as in *Felix Holt* and *Daniel Deronda.*

Sense of the difficulty for such women of large intellectual, generous capacities as Maggie Tulliver and Dorothea Brooke, in finding communities and husbands ample for the exercise of their powers; the corresponding ruin of Lydgate's career by Rosamond Vincy.

Agnostic: meliorist.

Humor; study of passions.

Sense of progress of science; interest in position of woman in a community and in society.

Characters such as Tito Melema, Romola, Savonarola, Lydgate, Rosamund Vincy, Maggie Tulliver, Herr Klesmer, Grandcourt.

Anthony Trollope, 1815-1882.

Mother a writer, as on America; Harrow, Winchester; postoffice work and travel (partly in Ireland).

Autobiography, 1883.

Novels, 1847 on:

Barchester Towers, 1867; the most notable of six novels in the Baretshire, or cathedral series; later, other series, as the Parliamentary series.

Characteristics:

Prolific writer; businesslike method; genius for characters, largely gentlemanly, even if some are hobbledehoys; excellent gallery of young women; dwelling on phases of the gentleman, near-gentleman, and would-be gentleman.

Reserve, quiet style, simple, clear, delib-

erate; influence of Thackeray, Jane Austen.
Humor, common sense, judicious attitude.
Creation of Mrs. Proudie, Archdeacon Grantley, *etc.*
Satire on Dickens, many of the clergy, Parliament, the *Times.*
Influence on our contemporaries, as Hugh Walpole, Archibald Marshall.

George Henry Borrow, 1803-1881.
Boxing, fishing, shooting, love of horses; linguistic range; service for British and Foreign Bible Society in Russia, Spain, Portugal (1833-40).
Autobiographical romances:
The Bible in Spain, 1843.
Lavengro, 1851.
The Romany Rye, 1857.
Characteristics:
Realistic detail of narrative; power of description; fascinating dialogue; interest in vagabond life, characters, the picaresque.
Interest in the gipsies, the Welsh; characterization of Isopel Berners, Jasper Petulengro.
Posing, conceit.
Influence of Defoe, Bunyan, Smollett, Sterne, Byron, Ellis Wyn.
Influence on Watts-Dunton, Mérimée.

Charles Reade, 1814-1884.
Oxford, law; writer of drama, novels, 1853 on:
It is Never too Late to Mend, 1856.

The Cloister and the Hearth, 1861; Middle Ages becoming the Renaissance.
Griffith Gaunt, 1866.
Characteristics:
Frequent patronizing style, uncouthness, obtrusive and at such times often false psychology; tendency to sensationalism beyond Dickens, melodrama.
Wish to reform prisons, gold fever, jealousy.
Method of documentation (*cf.* William Ainsworth); therefore later admiration for Zola; occasional staccato style like Ainsworth's.

Charles Kingsley, 1819-1875.
Cambridge, law and theology; writer of historical romance (sometimes in religious controversy), social novels, verse.
Westward Ho, 1855; Elizabethan voyages and the Armada.
Hypatia, 1853; early Christianity in Alexandria.
Characteristics:
Force, emphasis on physical vigor; "muscular Christianity."
Disciple of Carlyle, opponent of Newman; interest in reform of contemporary agricultural and manufacturing conditions.
Apostle of the greatness of English tradition (Norman Conquest, Elizabethan Age, the Church of England); influence of Wordsworth's sonnets.

William Wilkie Collins, 1824-1889.
Law; alliance with Dickens about 1855.

A Terribly Strange Bed, and other tales, 1855.
The Woman in White, 1860.
No Name, 1862.
The Moonstone, 1868.
Man and Wife, 1870.
Characteristics:
Tendency to sensationalism; master of mystery plots; skeleton of story too visible (at least for modern taste) in his inferior work.
Desire to reform evils in English laws of marriage, inheritance.
Creation of characters; studies of different points of view; influence here especially on Hardy; suggestive use of nature and other background.

Richard Doddridge Blackmore, 1825-1900.
Son of clergyman; Oxford, bar; fruit grower; retiring disposition; fondness for classics; writer of romances, as:
Lorna Doone, 1869.
The Maid of Sker, 1872.
Springhaven, 1887.
Characteristics:
Love of outdoor life, knowledge of natural phenomena, of classics, Napoleonic period; influence of novelists of sensation, adventure; creation of characters such as the Doones, Llewellyn, Chowne, Carroway; charm of women.
Humor, pathos, descriptive power; rhythm in style, sense for the idyllic, rapidity in narrative, crispness of phrase.
Influence on writing of historical romance (*cf.* Stevenson).

Thomas Hardy, 1840-1928.

Philosophy of irony in life.

"Wessex"; architecture; wide reading of literature and history, including Shakspere, Shelley, the Greek tragic writers, *etc.*

Poetry, much written earlier, but published later, 1898 on.

The Dynasts, 1903-08, dramatic epic, of Napoleonic times and scale.

Novels, romances, and tales, including

Under the Greenwood Tree, 1872, idyl.
Far from the Madding Crowd, 1874.
The Return of the Native, 1878.
The Mayor of Casterbridge, 1887.
The Woodlanders, 1888.
Tess of the D'Urbervilles, 1892.
Jude the Obscure, 1894.

Characteristics:

Artist in structure and detail; excellence of style in verse and prose; emphasis on different points of view; on occasion, technical or scientific vocabulary.

Creation of women; of peasants (*cf.* his humor and Shakspere's).

His use of nature and his knowledge of art.

Philosophy: consciousness of the irony of life; emphasis on the cruelty of the conventions of society, on chance (the unforeseen coincidence of two lines for causal motivation), on the sternness of nature as well as healing qualities; occasional attempt to effect reform; hence his melioristic attitude.

Tragic expression of life; tragedy in small area, Wessex.

Use of environment and also of the principle, "Character is Fate"; no influence from Schopenhauer, but doctrine of the "Unweeting Will."

Paganism in sympathy, sense of age of the human race.

Fine ruggedness and at times inevitability in his poetic style; a major poet.

Influence of Crabbe, George Eliot, Meredith, Wilkie Collins, Wordsworth, Browning, Goethe, Greek tragedy.

George Meredith, 1828-1909.

"The Comic Spirit."

Education partly in Germany; abandonment of law; periodical work and reading; in Italy, 1861; travel in France and Switzerland; war correspondent in Italy, 1866; first marriage unhappy; influence of novelist and critic, his father-in-law, T. L. Peacock (1785-1866); poetry, 1849 on *Love in a Valley,* 1851 (much revised later, 1878).

Modern Love, 1862; a sequence of poems on a husband and a wife.

Splendid group of poems, 1883; another 1887; some 1888; 1898; among these, 1883 "Earth and Man," "The Woods of Westermain"; 1887-88, "A Reading of Earth," "Ballads and Poems of Tragic Life."

Novels:

The Ordeal of Richard Feverel, 1859.

Evan Harrington, 1860.

Rhoda Fleming, 1865.

Harry Richmond, 1870-71.

Vittoria (*cf. Sandra Belloni,* 1864), 1866; Italy's struggle for freedom in 1848.

Beauchamp's Career, 1874-75.

The Egoist, 1879; *cf.* his essay, on the *Idea of Comedy,* 1877.

Diana of the Crossways, 1884-85.

Characteristics:

Use of Comedy: reform through effect of thoughtful laughter; against pretense, or failure to act naturally; special study of upstarts among the middle class because of new conditions in the nineteenth century; influence of Molière, as a model (*cf.* Carlyle, Goethe, Richter, Wordsworth, Dickens); opposition to sentimentality, to snobs (here like Thackeray).

Use of wit, of humors, metaphors; curiosity of style at times; often poetic prose; idyllic scenes.

Creation of lovely and extraordinary women.

Analysis of mental states; putting characters into ordeals; tragic depths.

Importance of love as in Hardy.

Love of nature; a stoical optimist; not Christian.

Live according to nature (reason); be sensible and avoid excess; man responsible for his destiny, can choose, cannot be put into groove by another; weaklings complain of being governed by circumstance; though circumstance has much effect, to be sure.

Opposition to sloth, "the life at ease" of

the aristocrat, to the perpetual seeking of money.

Opposition to realism that sees only "the dirty drab" (*cf.* Stevenson).

Sense of contrast between man-made laws (convenience, not justice) and the laws of Nature (*cf.* Hardy).

Man complete only through senses (blood) plus brain (reason and control) plus spirit (upward tendency, "the forward view"); he must combine Earth and Heaven, not allow their opposition.

Earth part of a great whole, the starry Heavens, Love.

Progress for individual and society; implacable, mysterious Earth both gives and disciplines; necessity of contention, of "the sharpened life."

Deeds serve and are eternal; thus an immortality.

Reconciliation of the Greek and Hebraic points of view; opposition to asceticism and sensuality.

Influence of Euripides.

Verse not always smooth and often too concise in expression, but nevertheless lofty and genuine, philosophic, passionate, and occasionally sublime.

Algernon Charles Swinburne, 1837-1909.

Jacobite ancestry; Eton, Oxford; travel in Italy; classics, French, Italian, Elizabethan literature, Bible; friendships, including Rossetti, George Eliot, Jowett, Mazzini, Gautier; the Pre-Raphaelites; cared for by

Watts-Dunton, 1879 on; influence of Baudelaire, Hugo, Gautier, Blake, Landor, Shelley.

Literary criticism, as of Elizabethan drama, Blake, Victor Hugo.

Poetry:

Atalanta in Calydon, 1865.

Poems and Ballads, 1866; *cf.* groups of 1878, containing "A Forsaken Garden."

Songs Before Sunrise, 1871, as "Hertha," "The Pilgrims."

Swinburne passes from love to political freedom and begins to think.

Tristram of Lyonesse, and other poems, 1882.

A Century of Roundels, 1883.

Characteristics:

Gusto and sweep of verse; rhythm; rhetoric; control over meter, sometimes to neglect of sense; music; alliteration; Biblical rhythm.

Love of sea, swimming; love of children; cult of love, a mental passion; cult of beauty.

Enthusiasm for many other causes: liberty of individuals, nations, *etc.,* as Italy; cult of humanity (*cf.* positivism); rebelliousness; approach to "clarified nihilism"; to pantheism, paganism; be a man, even if death be the end.

Greatness in lyric, ode, narrative, sonnet, philosophical poem, closet drama; eloquence in criticism.

Opposition to Tennyson's interpretation of Arthurian legend as namby-pamby.

Robert Louis Stevenson, 1850-1894.

Die fighting, a possible motto for his spirit.

Edinburgh, law and engineering; knowledge of Latin, French, Russian through French; travel in France, America, Samoa; from youth, in poor health; writer of travel, essays, fiction; friend of Henry James.

Travels with a Donkey, 1878.

Virginibus Puerisque, 1881.

Other essays, literary, familiar, as on Villon, Thoreau, Whitman; "An Apology for Idlers," "The Lantern-bearers."

Poetry.

Letters (*ed.* Sir Sidney Colvin), 1889; his personal charm, winsomeness.

Romances and tales:

Two types of interest: in adventure and in moral problem of good and evil (including problem of heredity, the fall of families, dualism of personality).

Treasure Island, 1882; first type.

Kidnapped, 1886.

Markheim, 1885; second type, short-story.

Dr. Jekyll and Mr. Hyde, 1886.

Master of Ballantrae, 1889; fall of a house.

Weir of Hermiston, 1897, novel, incomplete.

Characteristics:

Personality of man apart from his works; despite his long drawn out illness, his joy of living, courage, zest for books, outdoor life, friendships; defense of Father Damien.

Artist in style and in structure; musical prose; narrative movement, power of description, atmosphere; humor; ethical

bias; fragment of work on ethics; weakness in treating women generally; defense of romance, objection to Zola's realism "of mud and of old iron."

Influence of Scott, Meredith, Blackmore, Dumas, Dostoevski, Poe, Hawthorne, Shakspere, Bible, Montaigne, Hazlitt, Wordsworth, Lamb, Browne, Bunyan, Spencer, Marcus Aurelius, Goethe.

THE TURN TO THE TWENTIETH CENTURY IN ENGLAND.

Rudyard Kipling, 1865-

English school; India, newspaper work; travel in America; Nobel prize, 1907; literary work, verse, short-stories, novels.

Short stories:

The Man Who Was, 1891; *Without Benefit of Clergy*, 1891; *They*, 1904.

Jungle Books, 1894-95.

Characteristics:

Humor, masculine quality, roughness; study of points of view, even of children, men "far down," animals, locomotives; soldiers, civilians in India; use of machinery for poetry; epigrams; newspaper manner at times.

Mystical side; influence on poets and other writers; *cf.* for instance the tales of Sir Rabindranath Tagore (1861-).

Imperial Britain, especially in relation to India; earlier opposition to Russia.

Alfred Edward Housman, 1859-

Oxford, classics; family of artists and writers; professor of classics.

A Shropshire Lad, 1896, lyrics.
Last Poems, 1922.
Characteristics:
Manliness, simple yet deep point of view of shepherd, a soldier of the Queen; *cf.* Hardy's elegiac quality; *cf.* Heine, the lyrics of the seventeenth century, Catullus; tendency to pessimism; use of nature, love; the epigrammatic turn at the close, subtlety of meter.

Joseph Conrad, T. J. Konrad Korzeniowski, 1857-1924.
Polish birth; Ukraine.
British "sailor"; 1874, went to sea; left it, 1894.
Romances and tales, written in English (conceived in French) begun in 1895; usually treatments of the sea and of distant tropics:
Tales of Unrest, 1898.
Lord Jim, 1900.
Youth, 1902.
Nostromo, 1903.
Within the Tides, 1919.
The Rescue, 1919.
Other novels, besides descriptions of sea life, *etc.,* and a notable critical preface to *The Nigger of the Narcissus* (1898).
Characteristics:
Vividness of description, plasticity, color, music; sense for the vibration of things in warm climates; *cf.* Hudson, Hearn.
Indirect method of narration and study of other people's psychology by a character, Marlow.
Sense of elusiveness and isolation of the real character of a human being and of the

universe in which it lives; contrast between the integrity of a person and the (moral or legal) conventions about him; uncertainty even within the mind of a character as to what he really is,—in connection with problems raised by seeming cowardice or murder; resignation; influence of Flaubert, de Maupassant, Henry James, Turgeniev.

Influence, as on William McFee, Hugh Walpole.

John Masefield, 1874-

Life at sea; in America; Great War.

Narrative poetry:

The Everlasting Mercy, 1911.

Dauber, 1911.

Reynard the Fox, 1920.

Sonnets, 1916, and prose.

Characteristics:

Strong, realistic language for verse; technical vocabulary; passages of beauty amid narrative; influence of Chaucer in substance and form; of Hardy, Kipling, Whitman; narrative power in verse and in prose fiction; descriptive power; bristling quality at times disadvantageous.

Sense of tragedy in humble lives; sense for religion (*cf. Tragedy of Nan*, play, 1907).

Rupert Brooke, 1887-1915.

Sonnets; Great War.

William Henry Hudson, 1842-1922.

Writer about nature in South America and in England.

Idle Days in Patagonia, 1893, essays on nature.
Green Mansions, 1904, prose romance.
Far Away and Long Ago, 1918, autobiography.
A Hind in Richmond Park, 1922.
Characteristics:
Unusually simple and musical style; charm, love of beauty wherever found; wide range of accurate observation; of nature; portraits of children; no belief in immortality (*cf.* Jefferies, Thoreau).

Samuel Butler, 1835-1902.
The Way of All Flesh, 1903.
Reactions against narrowness of Victorian morality; emphasizing the different points of view held by parents and children.

William De Morgan, 1837-1917.
Artist as well as novelist (manner of Dickens).
Joseph Vance, 1906.

Enoch Arnold Bennett, 1867-
Novels of the Five Towns; studies of the middle class and manufacturing communities.
Old Wives' Tale, 1908.
Clayhanger (trilogy), 1910.
Influence of Dickens, Tolstoi, French naturalism; humor, power of description; tendency to journalese.

Sir William Schwenk Gilbert, 1836-1911.
In collaboration with the composer, Sir Arthur Seymour Sullivan (1842-1900) masterly light opera, with unusual skill and variety of versi-

fication and phrasing, and with ingenious satire on British customs and institutions.
Iolanthe, 1882.
The Mikado, 1885.

Sir Arthur Pinero, 1855-
Plays after the Ibsen model; "well-made play."

George Bernard Shaw, 1856-
Plays after the Ibsen model, with thoughts from Nietzsche, Marx, Schopenhauer; doctrine of superman; hostility to quackery, to unintelligent conventions; influence of Wagner, Dickens, Samuel Butler.

John Galsworthy, 1867-
Problem plays, tales, novels, essays; "Character is Fate"; sense for material environment, heredity; the Forsyte family.

Sir James Barrie, 1860-
Novels and plays; charm, whimsicality, humor, sentimentality, pathos; criticism of sentimentalism; style.

John M. Synge, 1870-1909.
Irish plays of the so-called Celtic Renaissance; realism, melancholy, sensuous beauty (*cf.* W. B. Yeats).

James Stephens, 1882-
Verse, tales, romances:
Crock of Gold, 1912.
Deirdre, 1923.

Irish material treated imaginatively with humor, whimsicality, irony, recalling Anatole France.

FRENCH LITERATURE OF THE NINETEENTH CENTURY.

Mme. de Staël, Germaine Necker, 1776-1817.

Swiss parentage; father, French financier of the *ancien régime;* mother, leader of a famous *salon;* her own *salon* before the Revolution; her flights to Coppet from 1792 on (near Geneva); *salon* of 1802; relations with a hostile Napoleon; travel in Italy and Germany, as well as in Russia and in England; wide acquaintance with men of note in different countries.

Literary work:

Letters on Rousseau, 1788.

De l'influence des passions, 1796; love and ambition.

Corinne, 1807; a woman's conflict between art and love; Italy (*cf. Wilhelm Meister*).

De l'Allemagne, 1810, finally published, 1813.

Characteristics:

Introduction of German literature into France, especially of Goethe, Schiller, and (Lessing); influence of the Schlegels; a cause of influx of students to German universities—phenomenon of nineteenth and early twentieth centuries.

Problem of life for a woman of great intellectual or artistic power, especially in relation to love; a notable theme of the nineteenth century, especially in Germany (*cf.* Grillparzer, Hawthorne); the superwoman.

Interest in various nationalities, art, history; affair with Benjamin Constant.

Benjamin Constant, 1767-1830.
Birth in Lausanne; politician; freedom of the press; love affairs, especially with Mme. de Staël, reflected in
Adolphe, 1816, realistic, psychological novel of love.
Influence of Prévost; influence on Stendhal.

The Coming of Romanticism.

François-René de Chateaubriand, 1768-1848.
Saint-Malo, Brittany (*cf.* his sister Lucile); nobleman; army; America, north of the Ohio, 1791; marriage; army with *émigrés;* (England eight years, as exile); rise in France first with Napoleon; later as legitimist; support of Catholicism; *salon* of Mme. Récamier; Oriental travels; Jerusalem, 1806.
Influence from Fénelon, Ossian, Bible, Gessner's Biblical idyl, *Werther.*
Literary work, romances especially.
Atala, 1801; Indians; half-tropical America.
Génie du Christianisme, 1802, containing romance of *René;* year of Napoleon's Concordat with the Pope.
Mémoires d'outretombe, 1848-50.
Characteristics:
Style, color, music, glowing, sensuous, eloquent.
Æsthetic religion, partly pagan, partly derivative from Catholic forms, partly from no-

tion of primitive peoples as viewed by Rousseau and Saint-Pierre; influence on Catholic revival of the nineteenth century, after "the age of reason."

Use of nature as a background; power of description, partly symbolic, full of color.

Man's lot sad, except by God's comfort and aid; plausible natural wonders nearly miracles; treatment of some people as modern saints, as in mediæval saints' legends (*cf.* those of St. Francis).

Piety of classical tradition from Fénelon, from Greek, and from the Church: piety of Breton people, as well as melancholy.

Sentimentalism; yet against weakness of sentimental sort—man should be *égal* in presence of griefs, that is, act with moderation and self-control; type of romantic *grand seigneur.*

Yearning to unite with the spirit of the world (which is nearest to being seen in nature).

Influence of his style and criticism.

Alphonse Marie Louis de Lamartine, 1790-1869.

Mâcon; college of Jesuits; influence of Rousseau; unfortunate love affair, with "Elvire"; diplomatic career in Italy; politics in France, democratic leader, orator, especially 1840-48.

Poetry most important literary work:

Les premières méditations, 1820.

Influence of Bible, Chateaubriand, Rousseau, Petrarch.

Les nouvelles méditations; Mort de Socrate; 1823.

Les harmonies, 1830.
Jocelyn, 1837; doctrine of work.
Characteristics:
Love, religion, nature mingled in harmonious blend; tendency to a pagan combination.
Style elegant, graceful in prose and in verse.
Mild melancholy; thoughtful, moderate feeling; approach to pantheism, optimism; influence of Byron, Ossian, Dante, Tasso, Plato, Cicero.

THE POETS, DRAMATISTS, AND NOVELISTS.

Victor-Marie Hugo, 1802-1885.
Besançon; Paris, 1812; father a Napoleonic officer; travel of Victor therefore in Italy and Spain; early conservatism; marriage to Adèle Foucher; drowning of his daughter, 1841; French Academy; exile to Channel Islands, 1852-70, because of opposition to Napoleon III, *le petit;* part of the time in Brussels.
Preface to *Cromwell* (play), 1827.
Conversion to romanticism; friendship with *cénâcle* of Sainte-Beuve.
Les Orientales, 1829; earliest verse from 1822; *cf.* Byron.
Hernani, 1830; revolutionary drama, sensation; romantic Alexandrines, with pause not regularly after the sixth syllable.
Poetry of many types:
Les feuilles d'automne, 1831.
Les chants du crépuscule, 1835.
Les voix-intérieures, 1837.
Les rayons et les ombres, 1840.

Les châtiments, 1853, satire.
Les contemplations, 1856.
La légende des siècles, 1859-83, four vols.

Other plays:

Marion Delorme (written 1829), 1831; first play with theme of courtesan redeemed by love; like *La dame aux camèlias,* play by Dumas *fils.*
Le roi s'amuse, 1832; *cf.* Verdi's opera, *Rigoletto.*
Ruy Blas, 1838 (verse).

Novels from 1831 (one written by 1818):

Notre Dame de Paris, 1831; fifteenth century.
Les misérables, 1862; poor people.
Les travailleurs de la mer, 1866.
Quatre-vingt-treize, 1873; French Revolution.

Characteristics:

Theory of dramatic composition; inspiration of Shakspere as representing life; use of tragic, comic, lyric, in same drama, *"mélange des genres."*

Unity of action the only unity needed; theory that grotesque in art is permissible because grotesque is in nature; use of exact word (not generalized for refinement, *etc.*) and of local color; *enjambement* and shifting cæsura in use of Alexandrine.

Epic force of the man; his vitality as expressed in large scale of his works, their structure, and in many of the characters, as well as in the generalizations pronounced by the author.

Wit, irony, power of satire; suspense in narrative, struggles; thin psychology in drama; use of rhetoric; care for detail.

Learning; force of description; romantic fondness for description, for contrasts; vocabulary; stimulus from Scott, Goethe, Bible, Shakspere, Lamartine, de Musset; range of composition; prose, verse, lyrics, narrative poems, philosophical poems, satires.

Theory of great necessities for the individual and the human heart:

Dogmas, which must be revised.

Laws, which must be obeyed.

Things, which must be dealt with.

Greatest *"ananke,"* the human heart.

Impetuosity, uncouth language, anti-climax, at times; lack of subtlety, ponderosity; power over meter; mastery of heroic vein, despite oracular manner.

Pantheism; Nature's indifference to man's greatest experiences contrasted with immortality bestowed on them by man's memory; majesty.

Humanitarian attitude.

Difference between English and French views of him.

Influence, as on Swinburne, Tolstoi, Dostoevski.

Alexandre Dumas *père,* 1802-1870.

Prince of romancers.

Villers-Cotterets; noble and negroid blood: son of general, a Creole; collaboration in much of his work; influence of Scott, Shakspere; significant to French for drama, to English for romance.

Dramas (romantic); first of history of France. *Henry III et sa cour,* 1829.

Antony, 1831; theme of the curse of genius.
La tour de Nesle, 1832, *etc.*

Romances:

Ascanio, 1843.
Le Comte de Monte Cristo, 1844.

The d'Artagnan trilogy of the seventeenth century:

Les trois mousquetaires,
Vingt ans après,
Le vicomte de Bragelonne (in three parts), 1844-50.

The Valois trilogy, of the sixteenth century, 1845-50; *etc.*

Characteristics:

Energy and brilliancy of narrative, without psychological analysis; invention of character, episode, *etc.;* sense for diplomatic intrigue; divergence in methods of accomplishing ends as employed by different leaders; on part of a leader adaptation of means to different capacities of agents; variety of duels and of offenses bringing them about; skill in dramatic assembling of characters.

Naturalness of dialogue, its power in advancing the story and of revealing character; humor and wit; contrasts; suspense; portrayal of characters in highest rank; use of pseudo-science (poisons); style not elegant or "artistic"; hence, little lost in translation.

Philosophy of life; confidence in powers (*cf.* Victor Hugo's energy also); tonic effect of reading Dumas; admiration felt for Dumas by Thackeray, Stevenson, George Sand.

George Sand *Armandine Lucile Aurore Dupin,* 1804-1876.

Married Dudevant; youth at Nohant in Berry (pastoral country); again after 1839; instruction of ex-*abbé* Deschatres, disciple of Rousseau; her own deity, half-pagan, half-Christian; convent in Paris; her ancestry; 1831, work with Jules Sandeau; friendship with Sainte-Beuve; 1833, Alfred de Musset, Italy; later with Chopin (great Polish composer, 1809-1849); friendship with Liszt (1811-1886).

Romances in four groups:

I. Group about marriage, 1832 on, advocating love as the true reason for marriage; *Indiana,* 1832; *Valentine,* 1832, which deals in part with upstarts after Restoration.

II. Group about social problems of a different sort, 1840 on:
Le meunier d'Angibault, 1845-46.

III. Poetic reaction from disillusionment after affairs of Revolution of 1848.
Jeanne, 1844, her first pastoral.
La mare au diable, 1846; these two confirm a trend of hers; scenes in Berry.
Fadette, 1849.
François le Champi, 1850.
Les maîtres sonneurs (*The Master Bagpipers*), 1853.

IV. Final period, miscellaneous [*cf. Consuelo,* romance of eighteenth century, 1842-43, and its sequel—for Venice, Haydn, *etc.* (*cf.* Chopin and Musset)], *Les maîtres mosaïques,* 1838 (*cf.* Tintoretto, Titian, Venice).

Characteristics:

Rapid and fecund in composition (*cf.* Trollope); style easy, natural, copious, simple, poetic for prose

Wish to write *"l'églogue humaine,"* like Balzac's *"comédie humaine";* resemblance to Wordsworth; influence of Rousseau, Saint-Pierre, Chateaubriand, Goethe, Tasso; pastoral quality present even in earlier works.

Love a central topic (as in old pastorals too); nature as a background, often sympathetic; something of Wordsworth's attitude toward nature; shrewd understanding of the hearts of peasants, especially the women (in other points not so sound in psychology).

Natural piety; man not born either wicked or good; here difference from Rousseau; belief that education would balance the tendencies toward one or the other.

Erroneous emphasis of critics on her first period to the effect that she favored free love; on the contrary, she believed in the sanctity of love and of marriages of love—an attitude against the "marriage of convenience" for sake of station and property.

Influence on Flaubert, Arnold, Henry James; Thackeray, Turgeniev, Dostoevski, Hardy, Balzac, George Eliot.

Louis Charles Alfred de Musset, 1810-1857.

"Enfant terrible," of Hugo's *cénâcle.*

Italy with George Sand, 1833-34; chief event of his life, breaking and making him.

Premières poésies, poems to 1833.

Poésies nouvelles, 1836-52; narrative poems, Byronic.

Nuits (four), 1835-37; autobiographic, connected with George Sand; elegiac quality.

Tales and *Confessions d'un Enfant,* prose, 1836.

Dramas: primarily intended for closet drama, but subsequently very successful when acted; two groups of comedy, those after Shakspere, and those after Marivaux, drawing-room comedies; many with proverbs as titles.

Fantasio, 1833.

Lorenzaccio, 1834, tragedy (first played 1896).

On ne badine pas avec l'amour, 1834.

Il faut qu'une porte soit ouverte ou fermée, 1845.

Characteristics:

Sentimentality, melancholy from love; fantasy, grace, simplicity; irony; elegance; music; influence of Lamartine; real lyric power, particularly elegiac.

Théophile Gautier, 1811-1872.

Artist to his fingers' tips; painter in his youth; knowledge of archæology; *cénâcle* of romanticists in 1830; trip to Spain, 1840; travel in Italy, Russia, the Orient; influence of Scarron, Corneille, Musset, Hugo, Goethe, Hoffmann, Heine.

Poetry, art for art's sake.

Poésies, 1830 on, to 1833.

Émaux et Camées, 1852.

Romances and tales (*cf.* German *Novellen,* for poetic atmosphere).

Mlle. de Maupin, 1835.
Romans et contes, 1845.
Le roman de la Momie, 1858.
Le capitaine Fracasse, 1868.
Criticism.
Characteristics:
In appearance a sunny Hercules; influence on the "Parnassians," later poets for art's sake; great stylist; vocabulary, sense for beauty in verse, in prose; in art, human beings, natural objects; treatment of phantom love; of vampire women; exotic beauty (*cf.* Chateaubriand, "Pierre Loti"); ability to penetrate into moods of different ages, especially to express feelings; power of description; humor.
Influence on Swinburne, Turgeniev.

Alfred de Vigny, 1797-1863.
Touraine, noble family; belief in *noblesse oblige;* military service, 1814-28 (*cf.* his *Servitude et grandeur militaires*); love for actress Dorval; French Academy, 1842; reading in Bible, Homer, Lucretius, Byron; influence of Shakspere, Scott.
Dramas, romances:
Othello, 1829.
Chatterton, 1835.
Cinq Mars, 1826; romance of life in seventeenth century.
Servitude et grandeur militaires (including sketch, *La Canne de jonc*), 1835.
Poems, 1822-1864, as *Moïse, Eloa, Mort de Loup, Mont des Oliviers, Colère de Samson;* expressions here of his pessimistic philosophy.

Characteristics:

Aloofness [*cf.* Sainte-Beuve's phrase about his retiring to an ivory tower (*tour d'ivoire*)]; pessimism; Stoical quality; temper of the *ancien régime;* natural law is nonhuman and implacable; uncertainty as to love; melancholy.

No refuge in nature or in Christianity; suffer without utterance [*cf.* Schopenhauer, Leopardi, James Thomson (second)].

Use of symbols to represent the inner life.

Stendhal *Marie Henri Beyle,* 1783-1842.

Grenoble; Napoleonic campaigns; two heroes, Napoleon and Byron; two great passions, war and love; affairs of the heart.

Italy much of the time after the Restoration (1814-21); earlier study of music; influence of Scott, Rousseau, Helvétius, Constant.

De l'amour, 1822; also, *Racine et Shakespeare,* 1823-25.

Romances:

Le rouge et le noir, 1831; hero an *arriviste,* an upstart (*cf. La nouvelle Héloïse*).

La Chartreuse de Parme, 1839; Waterloo, Italy; more color.

Characteristics:

Opposition to classicism, to the unities; influence of Johnson.

Psychological methods, analysis of motives; objectivity, impersonality.

Characters apt to be stagey, however, because of Stendhal's harshness in giving dialogue and external events and aspects.

Powerful desire to strip life bare to the real truth.

Bourgeois qualities; study of the *arriviste,* as by Balzac and George Sand; aspect of society after French Revolution and Napoleonic upheavals; unscrupulous lust for power idealized; *cf.* Renaissance men of *virtù* and Napoleon; *cf.* the little Napoleons of Balzac.

Dislike of the Church for political reasons and personal interferences: "Papacy source of all crimes."

Atheism; pleasure the object of life; the duty to obtain it from love (sensual often) and ambition; no question that they satisfy.

Opposition to Scott because of his external description, which Stendhal thought easier than psychological analysis.

Influence on Flaubert, Mérimée, Balzac, Bourget (*cf.* later cult of Stendhal, of *Le rouge et le noir*).

Prosper Mérimée, 1803-1870.

Paris, English blood; early study of archælogy, architecture, Spain, gypsies, art; 1843, French Academy; personality detestable.

Nouvelles, 1829-40:

Matco Falcone, 1829

Tamango, 1829.

Colomba, 1840.

Carmen, 1845 (*cf.* Bizet's opera).

Lettres à une inconnue, 1873.

Characteristics:

Objectivity (*cf.* Stendhal); but more external description and acceptance of influence of Scott.

Power of short narrative, suspense, logic; in-

cisive, brilliant style with vivid coloring; influence of George Borrow.

Presentation of psychological points of view; studies of cruelties of human nature, half-barbarous; irony; humor.

Honoré de Balzac, 1799-1850.

Tours and Touraine; law in Paris; paper manufacture and publishing; business failures; early literary collaboration; influence of Rabelais, Chateaubriand, Constant, de Staël, Gautier, George Sand, Mesmer, Lamartine, Swedenborg, Richardson, Maturin, Godwin, Byron, Fenimore Cooper, Geoffroy Saint-Hilaire, E. T. A. Hoffmann

Novels and tales:

Les Chouans, 1829, historical romance (earlier version, 1827); tales written before 1821.

Le Colonel Chabert; Le Curé de Tours; 1832.

Eugénie Grandet, 1833.

La recherche de l'absolu, 1834.

Père Goriot, 1835.

César Birotteau, 1839.

Béatrix, 1840.

Les illusions perdues, 1837.

Le Cousin Pons; la Cousine Bette; 1846.

Characteristics:

Scott's influence: historical romance altered to novel of manners in France, especially from 1820 on with background of French Revolution and the Napoleonic era; formula for introducing the book and the characters by description, adapting the material so as to make the person an organic part of his environment—for better or worse.

Influence of Napoleon upon little Napoleons

in France; use of Sterne's theory of hobbies, master passions.

Study of the Restoration in France, for a *comédie humaine* (*cf.* Dante), surveying all classes and sections and professions of France (design never completed) as well as moralities.

Reappearance of characters in different novels; special attention to *bourgeois* ambitions in society; making money, *etc.;* the upstarts, would-be gentlemen and ladies.

Range of his own thought, art, music, *etc.;* often suggestive if not always in the finest taste; "character is the great social force"; realism and vigor of description; handling of different moods and styles.

Strain of mysticism; of romanticism.

Knowledge and philosophy of life; wit, humor, maxims, power of suspense, description; love of encyclopædizing; relation of essay to novel as in Fielding, Sterne, George Eliot, Thackeray.

Tragic power; note for instance the good and simple as victims in the hands of intellectual and unscrupulous people; the heartlessness of people in high society or seeking entrance into it.

Influence on Thackeray; on all later realistic French writers, including dramatists; on Spanish novelists.

THE INTERPRETERS OF HISTORY AND LITERATURE

Jules Michelet, 1798-1874.

Influence of Vico; problem of history; literary work from 1828 on.

Histoire de France:

Middle Ages, 1833-43.

Revolution, 1842-53.

Renaissance and modern times, 1855-67.

Vivid view of Middle Ages; idealization of Joan of Arc; portraits of Louis IX, Louis XI.

Attack on Roman Church, *ancien régime.*

Imaginative glow, color; belief in progress (*cf.* Macaulay for interest).

Ernest Renan, 1823-1892.

Born in Brittany; Paris, doctorate from University, 1848; Saint-Sulpice; Hebrew and much other learning; 1845, rupture with Catholicism; French Academy; Italy; 1850-60, companionship with sister Henrietta, after Eastern trip with her.

Vie de Jésus, 1863, included in

Origines du Christianisme, 1862-82.

Histoire du peuple d'Israel, 1887-94.

Souvenirs d'enfance et de jeunesse, 1883.

La poésie des races Celtiques, 1854; their melancholy; their religious temperament; (really melancholy not characteristic of Irish of old days).

Characteristics:

Influence of Fénelon, Pascal; French philosophy, especially of the seventeenth century; study of the Church Fathers; influence of Chateaubriand, Lamartine; of

German philosophy (Hegel) and scientific methods.

Devotion to scientific study of Hebrew religion and Christianity; evolutionary attitude.

Voluptuary of the intellect (dilettante, in special sense).

Remarkable style, vocabulary, imagination (historical and otherwise); sensuous images, music, glow, seemingly kindly heart; charm; irony; tinge of melancholy (*cf.* Bretons).

Influence of Shakspere, of Franco-Prussian war; his interest in political problems, national or racial philosophies; friend of Taine.

Influence on Anatole France in manner and in skepticism, on Matthew Arnold.

Charles Augustin Sainte-Beuve, 1804-1869.

Boulogne-sur-mer; study of medicine in Paris; circle of free-thinkers for a while; group of romanticists; 1827, Victor Hugo; his wife; literary criticism from then on; 1845, French Academy; literary work; verse, novels, three periods of criticism:

Romantic, 1824-41.

Appreciative, conservative, 1835-48.

More classical, more study of history; after break with Chateaubriand, 1848-49.

Port-Royal, 1840-60.

Causeries de Lundi, 1849-61-69.

Characteristics:

Probably greatest of the modern French critics; range of reading; personal point of view; wise failure to bind himself to a

thorough system of criticism, though he had a method.

Artistic flexibility in applying his principles: endeavor to understand the writer and the writing first, before judging them; biographical approach; important to know the details of the author's life and to see how they may have affected the work; consideration of the chief source in a writer, his master passion; it might lead the writer to success.

Influence on French criticism, on bringing out French writers; on Arnold

Hippolyte Taine, 1828-1893.

Born in Ardennes; possible effect of severe country on him; Collège Bourbon, Paris; École Normale; doctorate, 1853; professor École des Beaux Arts, 1864; French Academy.

Literary criticism, *etc.*

Histoire de la littérature anglaise, 1864.

Les origines de la France contemporaine, 1876-94.

De l'Intelligence, 1870.

Le philosophie de l'Art; Nouveaux essais; 1865-69.

Characteristics:

Hegel's philosophy of history; Comte's formula of the *milieu,* environment (*cf.* influence of the English positivists and utilitarians).

Study of science extensive; imbued with Hegel's idea of unity; arrival at a doctrine of determinism; love of the "petit fait vrai."

Franco-Prussian War caused him to reject determinism and no longer to find a panacea in science; doctrine of "race, milieu, et moment"; race: innate, hereditary, or racial disposition of a man; *milieu*: environment in broadest sense—climate, political or religious creed involved; moment: time and momentum of man at the time, in a given direction.

Doctrine of the "faculté maîtresse"; influence of Sainte-Beuve; *cf.* Balzac.

Power of assimilation, of organization, reaction, originality; limitations, as in English literature, because of his tendency to formulate before really understanding an author.

Great influence at one time.

Auguste Comte, 1798-1857.

Teacher of mathematics; post at École Polytechnique, Paris, till 1844.

Cours de philosophie, six volumes, 1839-42; main contributions here; later mysticism.

Characteristics:

Adoption of two principles of Henri de Saint-Simon (socialist):

a. Make a synthesis of useful knowledge.

b. Govern industrial society by hierarchy of *savants*.

(*cf.* Plato; also the rise of industrial age and of the German professor).

Activity in reconstructive and humanitarian movement before 1848 (*cf.* George Sand, Victor Hugo).

Positivism in earlier sense meant study of phenomena and the laws governing them.

Four aspects of his generalization; scale of subordination; the higher sciences are the more complex; sociology is the highest; philosophy of history (*cf.* Hegel) three phases in the development of humanity:

I. Theological:
   Fetishism
   Polytheism
   Monotheism

II. Metaphysical, emphasis on abstract ideas.

III. Positive: emphasis on facts, as a basis, without denying the supernatural.

Each science has gone through three stages; thus a belief in progress.

Savants to rule in company with captains of industry; contrast Carlyle.

Rise of religion of humanity, service of mankind; ridiculous when formalized in ritual.

Work not a literary classic, but important for influence on literature; influence of Dante.

Influence on Taine, Mill, Lewes, Frederick Harrison, George Eliot; on the nation of Brazil.

Dramatists After the Romantic Period in France.

Eugène Scribe, 1791-1861.

Prolific dramatist; *bon sense;* emphasis on careful motivation.

Bertrand et Raton, 1833; representation of political intrigue of the time.

Le Verre d'eau, 1840; historical comedy, showing important results from trifles.

Characteristics:

Self-satisfied materialism; dramatic action; bent for opera and comic opera (*cf. Fra Diavolo*); little literary skill; lack of style; popular successful playwright.

Émile Augier, 1820-1889.

Collège Henry IV; French Academy.

Three periods: first period includes historical romance, 1848, to

L'Aventurière (verse); attack on the romantic heroine; scene in Italian Renaissance.

Second period, *comédie de mœurs:*

Le gendre de Monsieur Poirier; collaboration with Jules Sandeau; perhaps the greatest modern comedy of manners, 1854.

Le mariage d'Olympe, 1855; "nostalgie de la boue."

Reply to *La dame aux camélias,* by Dumas *fils;* view that marriage must be properly solemnized and safeguarded; otherwise if unsuitable, broken up.

Third period: broader scope for comedy of manners; problems of clericalism, rule of money, corruption of the press.

Characteristics:

Realism; *bourgeoisie* under second Empire; use of real persons for characters; plays well constructed; mild yet effective satire of the weakness and vices of the new order; excellent portrayal of types; not a poet, despite use of verse, especially in the first period.

Alexandre Dumas, *fils,* 1824-1895.

Son of great romancer; establishment (with Augier) of the realistic school of drama in France; *cf.* its influence on Ibsen and thence on the modern English schools.

Defender of the rights of natural children; Naquet divorce bill passed through his efforts; French Academy.

La dame aux camélias, 1848, novel, then play (1852); reform of a courtesan through love.

Le Demi-monde, 1855; emphasis on the ideal expressed by the *raisonneur;* influence of *Marion Delorme, Manon Lescaut* (*cf.* the later romanticism of Rostand).

Henri Becque, 1837-1899.

Clerk for railroad, Chancelleur de la Légion d'Honneur; secretary of Count Potocki; contests continually.

Episode of *Michel Pauper,* 1870.

Les Corbeaux, 1882.

La Parisienne, 1886.

Les Polichinelles, 1910, first known; a section of experience, *"un tranche de vie";* unfinished play.

Characteristics:

Realism; life outside wedlock no happier or more romantic than within.

Criticism: theory of *théâtre de l'imagination* (*Hernani*), *théâtre de l'esprit* (Dumas *fils*, Sardou), in contrast with his own and only *théâtre de la vérité.*

Cynical humor; leader of the new group toward naturalism.

Edmond Rostand, 1868-1918.
Birth at Marseilles: law; French Academy.
Romantic dramas, as
Les Romanesques, 1894.
Cyrano de Bergerac, 1897.
Characteristics:
Power to write poetic drama, humor, irony; influence of de Musset, Verlaine, Maeterlinck, Rossetti, Tolstoi.

The Later Group of Novelists

Gustave Flaubert, 1821-1880.
Rouen in Normandy; law in Paris; father a surgeon of repute; Gustave, when young, stout and healthy; Italy, 1845; journey to East, 1849-51; early unfortunate love affairs; epilepsy or neurasthenia; streak of melancholy; friend and disciple of Gautier, George Sand; friend of Turgeniev, the Goncourts, Daudet, Zola.
1846 on, small estate on Seine at Croisset, near Rouen; trips thence to Paris; correspondence with poet, Louise Colet, 1846-54.
Madame Bovary, 1856, the greatest work and most influential; scene, Rouen.
Salammbô, 1862; scene, Carthage; picture of ancient civilization tedious and unsuccessful, despite much brilliance.
L'Éducation sentimentale, 1869.
La Tentation of Saint-Antoine, 1874; also, second, and much later version.
Un cœur simple, 1877.

Characteristics:

Truth and beauty the same; sad view of existence: human life permeated with illusions—piety, love, science—by which it lives or from which it is shaken.

Artist almost excessively; *mot juste* as an ideal; vocabulary precise as to color, sentence rhythm.

Madame Bovary: whole canvas of sustained detail and tone—in latter respect unique at the time; a standard tremendously sought in English letters from about 1890, more and more often; but compare Hawthorne.

Objective aim; study in revision; fondness for emotions and for studying them; analysis of the sensuous in people's minds; study of the strange, the exotic.

Use of irony.

The greatest realist.

Influence on de Maupassant, *etc.*

Alphonse Daudet, 1840-1897.

Born at Nîmes in Provence; *"méridional."*

School at Lyons for a while; brother brought him to Paris, 1857; staff of *Figaro;* private secretary to duc de Morny, prime minister of Napoleon III; trips to the south of France and Algeria; marriage to Julie Allard helpful; his ill health part of the time; service in home guard, 1870-71.

Friend of Flaubert, Edmond de Goncourt, Turgeniev, *etc.*

Russian influence?

Love of Montaigne (*cf.* Dickens); influence of *Robinson Crusoe.*

Novels and tales, written from 1858 on:

Lettres de mon moulin (written by 1864), 1869.

Le petit chose, 1868; somewhat autobiographical.

Tartarin de Tarascon, 1872.

Tartarin sur les Alpes, 1885

Port Tarascon, 1890.

Contes du Lundi, 1873.

Jack, 1876.

Le Nabab (naïve millionaire), 1877.

Numa Roumestan, 1880.

Sapho, 1884.

Characteristics:

In general two types of work: idyllic and naturalistic; tendency, in several novels, however, for the two to merge; humor, pathos, usual kindliness of satire.

Material often from Provence (*cf. Don Quixote*); creation of Tartarin as character; studies of Parisian life.

Sympathetic, not normally objective; congenial, often agreeably sentimental; charm.

Relation to naturalistic movement.

The Goncourt brothers:

Edmond de Goncourt, 1822-1896.

Jules de Goncourt, 1830-1870.

Well born and educated; close association of the two; at first study of painting; travel in France, Algeria; friends of Sainte-Beuve, Gautier, Renan, Daudet, Flaubert, Taine; Edmond founded the Académie Goncourt for literary rebels; annual Prix Goncourt.

Novels:

Charles Demailly, 1860; theme of artist's career thwarted by a woman; *cf.* German literature, Browning's *Andrea del Sarto.*

Sœur Philomène, 1861; study of hospital and of nun's mysticism; *"jeune fille moderne."*

Renée Mauperin, 1864.

Germinie Lacerteux, 1865; illustration of naturalism before any important work of Zola's (*cf.* their theories in 1868, *Idées et sensations*).

Le Journal, 1887-95.

Characteristics:

Works never popular.

Method: first-hand studies of people about them; thus a kind of naturalism; own notebook records from studies at hospitals; but they were artists and modified work by impressionism and by style; style jerky, *etc.*

Lack of plot.

Their theory: "impressionism is the endeavor to render the sensations produced by external objects."

Émile Zola, 1840-1902.

Father an Italian engineer; youth in Aix-en-Provence; birth in Paris; early education in Paris scientific; acquaintance with poverty and working classes, even in marriage; 1898, Dreyfus case; *"J'accuse";* imprisonment.

Literary work from 1864; novels and tales, with criticism in defense of theories.

Thérèse Raquin, 1867; shows his method early.

Les Rougon-Macquart series, 1871-93 (*cf.* Balzac's series).

L'Assommoir, 1877; on drunkenness and saloon.

Germinal, 1885; mines.

La Terre, 1887; the life of the peasantry.

Le Débâcle, 1892; Franco-Prussian war.

L'Attaque du Moulin, 1894.

Cf. trilogy dealing with the relation of the Roman Church to social welfare, 1894-97: *Lourdes, Rome, Paris.*

Characteristics:

Principles in 1880-81: *Le roman expérimental* and *Les romanciers naturalistes.*

Art *"un coin de la nature vu à travers un tempérament."*

Substance for art: immutable nature with people as human documents; Balzac had studied them socially and physiologically; effect on Zola; Stendhal studied them psychologically; no effect on Zola.

Observation, not imagination, the writer's requisite; limitation, however, of which Zola was not conscious; experimentation with human beings under laboratory conditions not possible beyond certain limits, which exclude much material out of which art is made.

Emphasis on heredity and on branch of work or occupation in which individual character is engaged; thus tendency to types.

Use of nature, *etc.,* as tonal backgrounds, as symbols.

Vivification of inanimate objects, so that they become almost of human or superhuman significance (*cf.* Kipling's use of the inanimate).

His power of description; almost brutal frankness in dealing with lower classes, including sensual detail; narrative power, particularly in handling such large groups of human beings as mobs, armies, *etc.;* despite his theory, his enforced selection of material; sense of his personality; hence, his vitality, all the more evident in comparison with some of his imitators in documentary methods (*cf.* Charles Reade); also Zola's influence in England, Germany, and lately America.

Cf. influence on him of Claude Bernard's theory of heredity in *Introduction à la médccine expérimentale,* 1855; Victor Hugo.

Sense of power in institutions like capitalism, Church of Rome, army; ability to present different points of view and to analyze the complicated but large scope of society.

Interest in reform of social structure on a great scale.

Influence on Spanish fiction: *cf.* Blasco-Ibañez; *cf.* de Maupassant, Huysmans.

Guy de Maupassant, 1850-1893.

Étretat, Normandy; Rouen; fondness for boating and fishing; service in war of 1870; then post in the Marine; friend of Flaubert, 1873; influence from him; earlier happy in spirit; fondness for wild aspects of nature;

moroseness due to hard work and ambition; further decline in health; travel in Corsica, Algeria, Italy; for health to Riviera; 1892, stricken with madness there; suicide?

Tales and novels from 1880 (*Boule de suif*).

Une Vie, 1883.

Pierre et Jean, 1888.

Famous preface on the novel, 1887; prefers objectivity.

Characteristics:

Emphasis on *mot juste,* as with Flaubert.

Style, excellent manner, incisiveness; use of irony; mastery of short-story; remorselessness in treatment and in substance.

Sense for beauty; occasional warmth and glow; impossible to lose a sense of personality in the writer; his selection of detail for description.

One-fourth on Normandy; a few on the Franco-Prussian War; some from his travel; Paris; now and then madness and horror as themes; use of supernatural latterly.

Themes at times traceable: love between man and woman is worth while; so is family affection; but many readers do not realize this attitude of his.

Wide influence.

Romain Rolland, 1868-

Clamecy, Burgundy; Paris; passion for music, especially for Beethoven; École Normale; influence of Tolstoi; travel to Rome, Bayreuth; influence of Shakspere; professor

of music at the Sorbonne, 1903-10; Switzerland, from 1911, much of the time; there in the war, doing work for the Red Cross; Nobel prize, 1915.

Literary work in novels:

Jean Christophe, ten volumes, 1904-12.

Cf. its great influence already; realism and idyllic qualities—art, music, Germany, Paris, *etc.*

Clérambault, 1917; points of view concerning the war (*cf.* Tolstoi).

Colas Breugnon, 1919; Renaissance in Burgundy.

Pierre et Luce, 1920; war idyl in Paris.

Characteristics:

Range of ideas and study of emotion.

Anti-militarist.

Tolstoian in scope, though a lesser figure; sympathy like his, prejudices, frankness as to the physical, the closeness of man to nature.

Studies in artistic life and temperament.

Some decline in influence because of attitude toward the Great War; effect more recently in America.

Anatole France *Jacques Anatole Thibaut,* 1844-1924.

Born in Paris; life much in Touraine; father a bookseller; mother's interest in "Lives of the Saints."

Collège Stanislaus; study of classics; librarian for a while; French Academy, 1896; Nobel prize, 1921.

Literary work from 1868 (essay on Alfred de Vigny); criticism, novels.

Le Crîme de Sylvestre Bonnard, 1881 (revised later); idyl.
Le Livre de mon ami, 1885; autobiographical.
Thaïs, 1890.
La Rôtisserie de la reine Pédauque, 1893.
Les opinions de Jérôme Coignard, 1893.
Le Lys rouge, 1894.
Histoire Contemporaine, 1897-1901; composed of:
L'Orme du mail.
Le Mannequin d'osier
L'Anneau d'améthyste
M. Bergeret à Paris
Pierre Nozière, 1899; autobiographical.
La Vie de Jeanne-d'Arc, 1908.
L'Île des pingouins, 1908.
Les Dieux ont soif, 1912; French Revolution.
Le révolte des Anges, 1914; satirical novel.
Le petit Pierre, 1918; autobiographical idyl.
La Vie en fleur, 1922; autobiographical.

Characteristics:

Style, charm, wit, humor, sympathy; vocabulary; range of subjects; encyclopædic learning; irony.
Esprit gaulois; cf. Lucretius, Rabelais, Voltaire, Renan, Jean de Meun.
Epicurean, sensuous, sensual at times; intellectual; subtle, mocking, disillusioning application of scalpel to shams; satire on politics, religious dogmas, war, *etc.*
Sense of beauty; love of art, of books, of learning.
Desire worth while, not the realization.

Creation of Abbé Coignard; eighteenth century.

Influence of Flaubert; *cf.* Sterne's art and his theories, his limitations, humor, treatment of the master passion.

Pierre Loti *Louis-Marie Julien Viaud,* 1850-1923.

Officer in French navy (service from 1867-1912); extensive travel, including the Near and Far East; French Academy.

Romances, among them:

Pêcheur d'Islande, 1886; Brittany.

Ramuntcho, 1897; Basque country.

Characteristics:

Sensuous style; master of description of moods, landscape; proportion and general design artistic; melancholy; sweetness; irony of fate.

Orientalism, the exotic; nature of love; life of seafarers.

The Later Poets and Other Writers

Henri Bergson, 1859-

Philosopher; Paris; works on philosophy since 1889.

L'Évolution créatrice, 1907; theory of *"élan vital."*

Intuitionism; emphasis on instinct as governing life rather than intellect, despite his own skill in reasoning.

Influence on French fiction, as on Romain Rolland.

René-Francois-Armand Sully-Prudhomme, 1839-1907.

Paris; study of engineering and law; French Academy; Nobel prize, 1901; began among Parnassians, a group so-called from collection of poems by different authors, *Le Parnasse contemporain* (thirty-seven contributions in all).

Characteristics:

Life saddened by unhappy experience with love; idea of sacrifice in love.

Observer of cosmic science; philosophic; attempt to reconcile science and poetry; realism; objective treatment; attention to form.

Austerity; remoteness; *cf. Les Solitudes,* 1869; *Les vaines Tendresses,* 1875; *etc.*

Charles Baudelaire, 1821-1867.

Paris, poverty, dissipation; love of Wagner's music; precursor of Symbolists and *décadents.*

Translations of Poe's *Tales.*

Les Fleurs du mal, 1857; verse of morbid romanticism and the *genre macabre,* well wrought.

Characteristics:

Interest in the morbid, in death, the *macabre,* evil woman, poison; emphasis on smell and touch; sense for form.

Influence of Poe, De Quincey.

Influence on Swinburne; *cf.* Satanic school (Huysmans; *cf.* Oscar Wilde).

Paul Verlaine, 1844-1896.

Metz; unhappy life; relations with Arthur

Rimbaud (1854-1891); Belgium, England; vagabondage; absinthe; Symbolist who began as Parnassian; influence of Baudelaire and Rimbaud.

Symbolist verse:

Subjective, not objective; evocation of emotion by sounds and appearances of words in groups; objects named as symbolic of a reality behind them; freedom in versification and grammar; really a Pre-Symbolist.

Poèmes saturniens, Parnassian, 1866.

Romances sans paroles, 1874, and *Sagesse,* 1881, transitional poems.

Last work decadent.

Characteristics:

Melancholy; interest in life of eighteenth-century France, especially the court; some treatment of religious themes; lacking in self-control and equilibrium; irony; sentimentality; nearer genius than other poets of his time.

Marcel Proust, 1871-1922.

Father professor of medicine; mother of Jewish descent; 1902, failure of health; influence of Ruskin, Stendhal, Anatole France; writer of novels.

À la Recherche du temps perdu, 1913-26; novel, partly autobiographical in many parts.

Characteristics:

Influence of Saint-Simon, Botticelli, Vermaer.

Analysis of moods superinduced by memories or anticipations of names, places,

landscapes, estates, architecture, painting, music, periods of history, classes of society, aristocratic breeding, *bourgeois* climbers, social decadence.

Frankness; portraits of de Norpois, *etc.*

Figures of speech, humor, irony; economic repetition of motif, giving effect of life; problems of anticipation, habit, desire, disillusionment; some aspects of love and jealousy; problems of people who do not work or who are seen in leisure hours.

RUSSIAN LITERATURE

Russia in nineteenth and twentieth centuries:

Napoleonic invasion, 1812.

Up and down from liberalism to stringency of absolute government; emancipation of serfs, 1861; Nihilism, assassinations.

Great War, 1914, and Pan-Slavism; fall of empire, 1917; rise of Bolshevism.

Characteristics:

Altruism of the lower classes, *etc.;* sense of pity for the poor often; effect of liquor, of ignorance, of old communal tendencies of rural society.

Ability to express feelings and thoughts in words with little loss of poignancy because of the medium; approach to perfect record (*cf.* linguistic power of many Russians).

Ability to reflect on evils of individual self and of nation, but not to remedy the evils; men not of strength; women of strength of will.

Essential mediævalism, without a Renaissance,

till after introduction of romantic movement through Napoleon and Byron by Pushkin.

Ivan Andreevich Krylov, 1768-1844.

Son of Russian officer; government service; gambling.

Literary work (operas and comedies forgotten): *Fables,* 1806, and later; influence of La Fontaine.

Poets and Dramatists

Alexander Pushkin, 1799-1837.

Creator of modern Russian poetic language; political experiences; unfortunate marriage, 1831; death in a duel over wife later; interest in classical English.

Poetry, often narrative poetry, as *The Dead Princess and the Seven Champions;* lyrics, epics; lyric poet, especially (1820-30).

Tales, as *The Shot;* novels in verse; lucidity, wit, brilliancy.

Boris Godunov, 1825, historical drama in verse, realistic; theme used by Schiller, Hebbel, A. K. Tolstoi.

Characteristics:

Humor; economy of material; use of nature; romantic enthusiasm; epigrams; wit; simplicity, charm of scene; influence of Scott, Shakspere, Chénier, Byron, Schiller.

Creation of first long series of lovely Russian women (*cf.* Tatyana in poem, *Evgeny Onegin*).

Influence and popularity in Russia.

Alexander Griboyedov, 1795-1829.

Government service; known chiefly as author of one excellent comedy:

The Mischief of Being Clever (Gore ot Uma), 1831 (written between 1818 and 1823); play circulated in MS.; acted and printed as mutilated by censor.

Criticism of Moscow society, with effect somewhat like that of Beaumarchais in France.

Characteristics:

Fearless seeker for truth; realism; excellent characterization; progenitor of types; satire; seizure of a certain historic moment; tremendous influence on later Russian drama; lively comedy, without ending on note of reconciliation; exposure of real nature of personalities; penalty of being frank is to be thought mad (*cf.* Molière.)

Mikhail Yurevich Lermontov, 1814-1841

University of Moscow; study of Schiller, Shakspere, Byron, Shelley.

Military school at St. Petersburg; became officer; unhappy nature; poet of the Russian "spirit"; assertion of human dignity; scorn for Philistinism; work on creation of the Demon all his life; fatal duel.

Sensation by poem on death of Pushkin, 1837.

The Demon, 1829-41, fantastic poem; Demon is disappointed idealist, seeking the intangible (Tamar), which he never finds.

Other literary activity, poems on freedom, romances; scene of much of his work in the Caucasus (*cf.* epic poem, *Ismael Bey*).

A Hero of Our Time, 1840, novel with Russian flavor.

Poems, 1840; affinity with Byronic mood, though no direct imitation of Byron, probably; melancholy; penetration.

Alexander Nikolaevich Ostrovski, 1823-1886.

Son of attorney, Moscow; study at university there; 1843-51, civil service; lost job because of *Family Affair;* first professional Russian playwright; creator of realistic Russian theater.

Dramas (48).

It's a Family Affair, published 1850.

First play staged 1853.

Poverty is No Crime, 1854, contrast of two brothers; protest against restrictions imposed by wealth.

A Protégée of the Mistress, 1859.

The Storm, 1860, most famous play; glorification of woman's soul in Katherine; little joy in the world.

Sin and Sorrow are Common to All, 1863.

Characteristics:

Influence of Gogol, Shakspere.

Themes of Slavophilism, freeing of serfs, domestic tyranny of parents (*cf. The Storm*); female tyrants in communities, selfish old women; tone realistic, reserved; good dialogue; defects in technical structure.

Special field, the middle class.

Alexeii Konstantinovich Tolstoi, 1817-1875.

Aloof from controversies of his time, yet national; apostle of beauty for beauty's sake; interest in folk poetry and heroic legends; poet and dramatist.

Historical trilogy of plays:
The Death of Ivan the Terrible, 1866.
Czar Feodor Ivanovich, 1868.
Boris Godunov, 1870.
Other work, as historical novel, *Prince Serebryany;* a dramtic poem, *Don Juan.*
Characteristics:
Conciseness; sense for intrigue; portraits of sinister Boris, weak Feodor, tyrannous Ivan; autocracy not prime interest, but character development; championship of free, creative human personality and cult of beauty.

Memoirists

Nicolai Alexieevich Nekrasov, 1821-1877.
Influence of well-read mother (Polish); father, military and political official; University of St. Petersburg; poverty; patronage of Byelinski; editing the *Sovremenik* (*Contemporary*) from 1847; literary work verse, especially lyrics and socio-political poems:
Who Can Be Happy in Russia? 1869-1874, published 1879.
Episodic romance, with epic qualities; lyrical digression; intention, to write a tremendous poem to reflect all phases of Russian life (*cf.* Balzac).
Characteristics:
Interest in condition of peasants, liberality; effect of censorship; criticism of status (past and present) of classes and of occupations in Russia; approach from the peasant's point of view.

Humor, pathos, description of nature and of persons, realism; sense for beauty, for the anguish in human life; understanding of states of madness or near-madness; restraint; vigor and conciseness of incident; courage, simplicity, generosity, magnanimity; influence of Gogol (*cf.* Mickiewicz).

Sergei Timofeevich Aksakov, 1791-1859.

Ufa, East Russia; Kazan, Gymnasium and University; of the landholding nobility; friend of Gogol; marriage, 1815; till 1825, farming; civil service, 1826-39, then retirement; biographical tendency in work.

Recollections, Family Chronicles, first fragments 1846, mainly 1856 and 1858; treatment mostly of the 1830's; figure of his grandfather, Stepan Mikhailovich, a pioneering squire; portrayal of father, mother, and other members of the family; life close to nature; simplicity.

Notes of a Hunter in the Province of Orenburg, 1852.

Poems in prose; woods, rivers, animals of eastern Russia; natural science.

Alexander Ivanovich Herzen, 1812-1870.

University of Moscow; government positions; exile; 1847-70, life abroad, as at London, Paris, Geneva; novelist, journalist.

Memoirs, 1856 on, beginning with his childhood and showing conditions and manners of Russian people.

Revolutionist in behalf of constitutional govern-

ment in Russia, and freedom of serfs; influence in Russia great.

Influence of Hegel, Feuerbach, and other social theorists.

The Novelists

Ivan Alexandrovich Goncharov, 1812-1891.

Government circles, 1835 on; Shakspere; on borderline between old and new forces.

Novels:

A Common Story, 1847

Oblomov, 1858; study of "Hamletian"; lack of will; inertia, Oblomovism; Oblomov a creation (*cf.* Pickwick); inability to *act;* a trait of many Russian men.

The Precipice, 1868-69.

Characteristics:

Study of Russian "Hamletism"; *cf.* German form of it; *cf.* erroneous romantic conception of the character in Shakspere.

Theoretically for progress; something of a loafer himself.

Humor; poetic sense; use of outdoor nature; symbolism; portraits of women; inability to create a new character; best in depicting well-known old phenomena of Russian life.

Nicolai Vasilevich Gogol, 1809-1852.

Father of the Russian novel; foremost Russian humorist; Little Russia, Ukraine; brief career as professor of history at University of St. Petersburg; opposition to his theories caused him to live abroad a long time, as at Rome; his incapacity for business; development of mysticism latterly; intense love of country.

Tales, realistic and humorous, 1830 on, including

The Cloak, 1835, extremely influential.

Evenings on a Farm Near Dikanka (*Vechera na Khutorie bliz Dikanki*) (by Rudy Panko), Ukranian tales, 1831-32; vivid interweaving of romantic and realistic material.

The Inspector General (Revizór), 1834, comedy of provincial bureaucracy; humor of situation and character; impostor here, Khlestakov.

Taras Bulba, 1834, historical romance with epic qualities.

Dead Souls (Myortouiya Dushi), 1842.

Incomplete novel; author destroyed the second part striving for more sublime creative expression; realism, humor; creation of promoter, Chichikov; picture of Russian society.

Characteristics:

Satire on the evils in Russia, irony, use of grotesque; sharp contrasts; variety of pattern; sudden turns of thought; atmosphere of affection in his realism and an unconsciousness (till afterward) of the sadness of the truth he is conveying; sense therefore of his being a native genius, unaware of his real strength (*cf.* Russian type of men).

Influence on Russian novelists, Sienkiewicz.

Ivan Sergyeevich Turgeniev, 1818-1883.

Father a wealthy landowner; education Moscow, St. Petersburg, Berlin; great linguist; influence of Maria Edgeworth, Gogol; love of Goethe, Shakspere; Mérimée, George Sand;

opposition to landowners; influence in freeing the serfs; banishment to his estate because of remarks against official class, bureaucracy, in essay on Gogol, 1852; most of later life abroad, Germany and especially Paris.

A great central figure in Russian literature; founder of a great school; deals mostly with the upper class.

Short Stories, 1843-83.

Diary of a Sportsman, 1845-57, no conscious social purpose, yet powerful argument for freedom of serfs.

Rudin, 1855.

Liza (A House of Gentlefolk), 1859.

On the Eve, 1859.

Fathers and Children, 1861-62; Bazarov, the Nihilist student.

Smoke, 1867.

Virgin Soil, 1876; intellectuals of Narodniki movement who adopt mode of living of peasants and conduct revolutionary propaganda.

A Lear of the Steppes, 1870.

Spring Freshets, 1871.

Characteristics:

Penetrating melancholy; though he is not forgetful of the happy sensations and moments of life; poignancy of the experience of life; nature in different seasons.

Love, a very great experience; contrast between his tigerish women and his strong, idyllic women; Russian men weak (not weakly portrayed); vividness of his characters, their flesh-and-blood qualities, without the necessity of his endowing them with

the American sort of "red-blood" virility; flesh alive and palpitating.

Extraordinary sense of art, description, narrative, *etc.;* best of the Russians in this respect.

Poetic quality of his imagination, his prose.

Disagreement with Dostoevski in problem of Russian fathers and sons, a national problem.

Theory that all people are either Hamlets or Don Quixotes; at times, one type predominates.

Appreciation; exceeding greatness; pervasive influence.

Feodor Mikhailovich Dosteovski, 1821-1881.

Parents educated and devout; father and liquor; engineering at St. Petersburg; arrest, 1849; near death; exile in Siberia, *etc.,* till 1859; under patronage of Vissarion Grigorevich Byelinski, great critic (1810-1848); travel abroad, as in Germany.

Memoirs from the House of Death, 1858; Siberian experience.

Insulted and Injured, 1861; Russian "little Nell" (*cf.* "despised and rejected," Hugo's *Les Misérables*).

The Possessed, 1867; reply to Turgeniev's *Fathers and Children.*

Crime and Punishment, 1866; against Napoleonic person superior to morals, the superman; for repentance, confession, and suffering of punishment; aspect of Christianity in dealing with the fallen.

The Idiot, 1868; central figure, the idiot, really

a man with supersensitive soul in environment of passionate figures and strange personalities; intense tragic note.

A Raw Youth, 1875.

The Brothers Karamazov, 1879-80; incomplete, but a whole, as introduction; problem of evil; strands of heredity seen in the three sensuous sons of the father Karamazov: sensual, intellectual, spiritual types.

Tales.

Characteristics:

Opposition to socialism; belief that religious contribution and regeneration of the whole world will come from the common people of Russia; solution for the woes of mankind.

Doctrine of service, submission; doctrine of good in the lowest, as a prostitute, and possibilities of salvation through her influence.

Use of idyllic scenes amid severe realism of mental type; vivid action of life within, creating in the reader an excitement fully equal to the effect of the romances of physical adventure.

Opposition to doctrine of *virtù,* to superman as seen in Ivan Karamazov and Raskolnikov.

Understanding of abnormal states of mind, of lunatics, *etc.*

Portrait of the Russian type of man as in other writers; creation of characters: the brothers Karamazov and their father; the Inquisitor.

Nature of his incoherence; influence from Hugo, Dumas, George Sand, Balzac, Dickens, Schiller, Cervantes, Gogol.

Influence on Tolstoi, Stevenson, Hugh Walpole, Nietzsche, d'Annunzio, *etc.*

Leo Tolstoi, Count, 1828-1810.

University of Kazan; languages, literature; Caucasus, 1851; Crimean War; travel abroad, Germany, Italy, Switzerland, France, England, Belgium, to study methods of education for peasants, 1857; later a Primer and Reader for them; marriage with Sophia Behrs, 1862; peasant's life, 1895; shift in views already, about 1880; study of the arts, philosophy.

Prose fiction:

Childhood, etc., 1852-57; autobiographical.

The Cossacks, 1852.

Sebastopol, 1855-56; Crimean War.

War and Peace, 1864-69, epic novel of Napoleonic Europe.

Anna Karenina, 1875-76; some autobiographical element.

Group of works dealing with religion:

My Confession, 1879-92.

My Religion, 1884.

Cf. shift in his attitude toward art:

The Kreutzer Sonata, 1889.

What is Art?, 1897.

Resurrection, 1899, novel of moral regeneration.

Plays:

The Power of Darkness, 1886, drama against alcoholism.

Redemption, 1886.

Characteristics:

His originality of doctrine and opinion, though based on previous thought.

The "Life according to Nature," as shown in the New Testament and in the older form of the Chinese philosophy, Taoism; dislike of artificialities of society, of patriotism.

Doctrine against war, for resignation, not contending with those who use one badly (*cf.* Quakers).

Family life; his later opposition to arts, *etc.*, because of his morbidity about sex and insistence on moral lessons.

Belief in manual labor; in primitive life of peasant rather than government service.

Art must have a strong moral bias; *cf.* his condemnation of Shakspere and his own early work therefore, and his praise of Dickens' humanitarian novels, such as even *David Copperfield;* limitation to this attitude of his and of Taoism, in that art is an expression of nature in man—a limitation which he did not see.

Genuine religious content.

His realism; treatment of nature; range of thought and knowledge of life; influence of Dickens, Sterne, Rousseau, Hugo, Schiller, Schopenhauer, Hartmann, Dostoevski, Pushkin, Gogol, Turgeniev, Lermontov.

Influence as on Rolland, Frenssen, Stevenson, *etc.*

Nicolai Semenovich Lyeskov, 1831-1895.

Agent for Englishman who was chief steward on nobleman's estate; first writer to sketch Russian clergy; prejudice; wide travel; lacking in sympathy both for new intellectual

movement and for peasants; many novels and stories, first story 1863.

Nowhere, 1864, distrust of old and new; unfairness to Nihilists.

At Knives' Points, 1870-71; ostracism of author by progressive Russia.

Cathedral Folk (*Soboryne*), 1872; *cf,* also *Odds and Ends of an Archbishop's Life,* which lost author a government position.

The Enchanted Wanderer, 1873, and other legends.

Characteristics:

Influence of Gogol, Sterne.

Humor; digressions, dealing with simple-minded; creation of characters such as Akhilla, Tuberozóv; knowledge of town inhabitants; skill as story-teller; at times stark horror in narrative; consciousness of strange, horrible forces in Russian nature; waywardness of the divine will.

Mikhail Evgrafovich Saltykov, 1826-1889.

Pseudonym, "Nicolai Evgrafovich Shchedrin."

Gentry; provincial official; bureaucracy; grim satiric realist (*cf.* Gogol, and his influence); satire of the class to which he belonged; versatile writer; first work, 1856, the

Provincial Sketches, 1869.

History of a Town, 1877.

The Old Times of Poshekhova, 1889.

Monrepos the Refuge, 1878-79; new type of hero, the capitalist Razuvayev; in contrast, the nobleman's "nest," Monrepos.

The Family Golovlev, 1880; social criticism; decadence of noble family; "Judas" Golovlev, a symbol of evil in Russia.

Anton Chekhov, 1860-1904.

South Russia; physician of philanthropic disposition; 1890, investigation of penal institution in Siberia.

Plays, especially

Three Sisters, 1900.

The Cherry Orchard, 1903.

Tales and short-stories (thirteen volumes, in English translation by Constance Garnett).

Characteristics:

Poignancy not so great as in greatest Russians, but often very keen, as in the treatment of nature; *cf.* Chopin.

Form to Occidentals seems incoherent, sketchy; but it gives sense of formlessness of life itself, its episodic nature, its incompleteness, its lack of purpose of will, the evil of will on many occasions where it exhibits itself in a human being; life's essential impotence; futilities for all sorts of professions, ranks of life, *etc.*; range of professions and ranks studied.

Kind of good nature, humor, irony; pessimism of optimistic sort—practical meliorism.

Stupidity of much human nature; Russian peasant not so favorably viewed as by Tolstoi.

Few tigerish women; women as helpless as the men; reflection of the sense of helplessness that came over Russia after 1881, when the Czar was assassinated; note the deaths of Russian writers at about this time, also the shift in Tolstoi.

Influence on English and American literature recently.

MODERN POLISH LITERATURE.

Independence of Poland lost by partitions among Prussia, Austria, Russia, in 1772, 1793, 1795; unsuccessful attempt to regain freedom from Russia, 1830-31.

Adam Mickiewicz, 1798-1855.

Lithuanian; University of Wilno (Vilna); teaching; imprisonment, 1823; banishment to interior; travel in Russia, Switzerland; professor in Collège de France (Paris), 1840-44.

Forefather's Eve, part III, 1832.

Konrad Wallenrod, 1828, epic poem; romantic flavor; a military monk; patriotism; lament for author's own exile; Wallenrodism.

Pan Tadeusz, 1832-34, epic poem; twelve cantos, idyl of Lithuania; little plot; nature, patriotism; Napoleon.

Characteristics:

Influence of Homer, Cervantes, Byron, Goethe.

Use of outdoor nature; interest in the fantastic; skill in suggesting national and class manners; humor, satire; use of idyllic.

Patriotic mysticism about mission of Poland in the world.

Sigismund Krasinski, 1812-1859.

Count; visits to Rome 1830, 1833-35; ardor for Polish freedom.

Undivine Comedy.

Iridion, 1836, dramatic allegory in prose (third century of our era); imagined effort of Greece to be freed from Rome, as parallel to Polish situation.
Dawn, philosophical poem.
Hymns.
Characteristics:
Political and social advancement through love rather than through revenge; influence of Chateaubriand, Quinet, Shakspere, Byron.

Henryk Sienkiewicz, 1846-1916.
University of Warsaw; 1876, America; Nobel prize, 1905; author of appeal to whole world against oppression of Poland under Prussian government, 1908.
(Poland freed from Russia, Germany, and Austria by Great War.)
Influence of Tolstoi, Gogol, Victor Hugo.
Trilogy, 1884-88, historical romances of Poland:
With Fire and Sword.
The Deluge.
Pan Michael.
Quo Vadis?, 1895; Rome.
The Children of the Soil, 1894; novel, of contemporaries.
Characteristics:
Copious use of detail.
Sense for epic; creation of characters such as Zagloba.

Ladislaw Stanislaw Reymont, 1868-1925.
Family of middle class, Russian Poland; various occupations.
Nobel prize, 1924; novels, among them:

The Peasants, 1906-09, four volumes, epic view of life in the village of Lipka for a year—the four seasons.

Characteristics:

Abundance of physical detail about nature (poetic effects), weather, appearance of people, their habits, manners, beliefs, resistance of peasants to government by squires, to education, especially from the Russians; tragic effects of greed, lust; angularity of characters (*cf.* Hardy, Russian realism).

MODERN SCANDINAVIAN LITERATURE.

Esaias Tegnér, 1782-1846.
Swedish poet; University of Lund; teacher; bishop, 1825.
Nattvardsbarnen (*Children of the Lord's Supper*), 1820.
Frithiof's Saga, 1825.
Characteristics:
Influence of Oehlenschlaeger, Goethe, Scandinavian saga, Greek and French literature.
Lyric quality; great variety of meters, including dactylic hexameters.
Influence on Longfellow.

Hans Christian Andersen, 1805-1875.
Denmark; travel in Germany and Italy; influence of La Fontaine, *Arabian Nights,* Gozzi, Don Manuel.
Tales, 1835-
"The Tin Soldier," "The Ugly Duckling," "The Snow Queen," "The Bell," *etc.*
Adaptation for children; style, humor, pathos, animation of the inanimate, treatment of animals and plants as if they were human, royalty, *etc.;* supernaturalism, sense of wonder.

Henrik Ibsen, 1828-1906.
Norwegian; practical stagecraft at Copenhagen; life in Germany; sojourn in Italy.
Brand, 1866, poetic drama.

Peer Gynt, 1867, poetic drama; folklore; finding oneself.
Pillars of Society, 1877.
A Doll's House, 1879.
Ghosts, 1881.
Rosmersholm, 1886.
Hedda Gabler, 1890.
The Master-Builder, 1892.
Later plays of society (contemporary) less for social problems or for reform.

Characteristics:
Influence of Augier, Scribe (*cf.* Goethe, Hebbel, and Grillparzer, Oehlenschlaeger and Scandinavian saga), for technique and manner; for criticism of society in part from Augier and Dumas *fils,* in part from Hebbel and Björnson.
Poetic plays (the type) and poetic touches in other plays, sometimes resulting in considerable symbolism, suggested by the employment of the supernatural in sagas or derived from compositions like *Faust* and the tendency to symbolism in narrative congenial to the Germans, such as Theodor Storm, Otto Ludwig, *etc.*
Objections to retaining conventions beyond their usefulness to truth and to society; advocacy of genuine self-development; favoring of women's development; of new machinery under proper conditions for laboring men; *cf.* search for truth, avoiding hypocrisy, letting individual know real self; testing and proving value of self by human death.
No great sympathy for the poor.
Tigerish women; characters not always bound

by fate; the vagabond element in the human spirit.

Treatment of science, of heredity almost as fate.

Studies (like Hebbel's) of difficulties at time of changes in society.

Doctrines of "too late," of the value of "the joy of life."

Scandinavian earnestness, poetic gleams, sternness; method of reminiscence; love as true marriage of minds.

Influence on the great English revival under Pinero, Shaw, *etc.*

Björnstjerne Björnson, 1832-1910.

Norwegian; University of Christiania; dramatic criticism; friend of Ibsen; 1903, Nobel prize.

Poetry.

Pastoral, or peasant novel (*bonde-fotaellinger*):

Synnöve Solbakken, 1857.

Arne, 1858.

A Happy Boy, 1860.

The Fisher Maiden, 1868.

Other novels.

Plays:

First group historical (saga) in manner of Oehlenschlaeger.

Toward beginning of second group, developed social criticism, which dominated henceforth much of his work and that of Ibsen.

A Bankruptcy, 1874.

The Editor, 1875.

Leonarda, 1879.

The New System, 1879.

Beyond Human Power, Part I, 1883, Part II, 1895.

Characteristics:

Idyllic setting for novels and tendency to deepen plot to tragedy; sense for rural life.

Drama often lighter and more comic than Ibsen's, but each author influenced the other; healthful atmosphere.

Doctrine of living according to nature, or reason; opposition to trusting in miracles or going to extremes.

Interest in problems of capital and labor.

Symbolism.

Influence of earlier work of Blicker, George Sand, German peasant novels, of authors such as Reuter.

August Strindberg, 1849-1912.

Sweden; University of Upsala; life and travel in Germany, France, Italy; several unhappy marital experiences; serious mental disorder about 1895; upon recovery, shift from naturalistic attitude to symbolistic insistence on faith, with same method of handling details; writer of prose fiction and autobiographical accounts, as

The Red Room, 1879.

Dramas, including

Master Olaf, 1878; historical theme with saga spirit.

The Father, 1887; naturalism.

Fröken Julie, 1888; naturalism.

Gustav Vasa, 1899; historical theme.

Advent, 1899; supernaturalism.

Characteristics:
Technical skill; use of atmosphere, symbolism.
Handling of abnormal mental states; sense of irony in casual play of life, dialogue charged with double meaning.
Employment of tigerish women.
Demonstration that what we deem evil may result in good and *vice versa;* splendid portraits of men of *virtù* in Swedish history.

Johan Ludvig Runeberg, 1804-1877.
Finn; in his time Swedish the literary language of the Finns; University of Helsingfors, Borgå College.
Songs of Ensign Stål, 1848-60, patriotic poems on the war between Sweden and Russia, 1807-1809, which resulted in the cession of Finland to Russia.
Influence of Homer, Goethe; employment of different points of view to represent experiences of young and old in the war—themes of love, courage, cowardice, madness, memory, tenderness, homely realism, humor, satire; portraits of character.
Influence on Heidenstam.

Jens Peter Jacobsen, 1847-1885.
Dane; early and keen interest in poetry, botany, H. C. Andersen.
University of Copenhagen; translations of Darwin; prose fiction.
Maria Grubbe, 1876; lady of seventeenth century.
Niels Lyhne, 1880; partly autobiographical; psychological.
Novellen:

Mogens; A Shot in the Cloud; The Plague in Bergamo; Here Roses Should Bloom; Frau Fönss.

Characteristics:

Notable author of historical romance; introducer of psychological novel into Denmark.

Opponent of dreams or of the supernatural; belief in the moral value of doctrine of causation and of doctrine of evolution.

Abundance of detail; indirect approach (*cf.* Conrad).

Selma Lagerlöf, 1858-

Thorough knowledge of material and spirit of Swedish folklore; Nobel prize, 1909; travel to Italy and Palestine; writer of novels and romances.

Gösta Berling's Saga, 1891.

Miracles of Antichrist, 1897; Sicily.

Jerusalem, 1901-02, two parts.

Wonderful Adventures of Nils (in two parts), 1906-07; for children.

Characteristics:

Sense for the poetic and the idyllic in country life.

Episodic method and concision of old sagas.

Fairness and frankness in portraying characteristics by actions; interpretation of paganism in mind.

Verner von Heidenstam, 1859-

Birth in Sweden; aristocrat; travel for health in southern Europe and Near East; training for painting; Nobel prize, 1916; literary work, verse, historical romance, epic.

Verse, 1889.
Hans Alienus, 1892; epic, in *Faust* tradition.
Karolinern (*The Charles Men*), 1897-98; prose, historical romance; *cf. The Tree of the Volkungs,* 1905, 1907; historical romance.
Characteristics:
Influence of saga tradition; epic qualities; episodic treatment; poetic feeling, sense for personality, appreciation of the common man.
Contrasts between idyllic and severe in life; variety in point of view.
Indictment of war; interest in Swedish nationalism (*cf. War and Peace, Jörn Uhl, Ground Arms*).

RECENT GERMAN LITERATURE.

Friedrich Nietzsche, 1844-1900.
Education, Bonn and Leipsic; classics, philosophy; influence of Goethe, Wagner, Emerson, Schopenhauer, Stirn.
Professor at Basel, 1869-79; ill-health after Franco-Prussian war, 1870-71; madness from 1889; kindly character in personal relations; influence from Cæsar Borgia; Corneille (mistaken view of him).
Literary work: philosophy, criticism, "prophetic works" after Biblical manner.
Die Geburt der Tragödie; Unzeitgemässe Betrachtungen; 1871.
Jenseits von Gut and Böse, 1886.
Also Sprach Zarathrustra, 1883-91 (four parts); progress of a superman.
Der will zur Macht, posthumous; Schopen-

hauer's "Will to live" reinterpreted as "Will to power to live."

Characteristics:

Not a systematic teacher; his philosophic antinomies, or paradoxes, like most philosophies.

Opposition to pity as weakness and to saving of that which is not worth preserving.

Suffering needed in world to produce strength of right sort.

Glorification of war, for men; yet opposition to militarism, militaristic state, standing armies.

Maternity the value of women.

Opposition to free will; yet he inconsistently urged people to change.

Favored a balance between Greek Apollo and Dionysus—two pagan ideals.

His theory developed irrespective of Darwinism and Galton.

Doctrine of the "blond beast," the superman beyond good and evil, who can do no wrong, who ought to survive, despite ruthless trampling of others.

Nothing bad in nature; hence one error of certain forms of Christianity; opposition to self-sacrifice (preserves the weak); against alcoholism.

Great stylist.

Influence on Shaw, *etc.;* relation to Great War and Germany.

Gerhard Hauptmann, 1862-

Art; travel in Italy; University of Berlin; life also in Silesia; influence of French naturalism, Zola, *etc.;* Karl Marx, Darwin, Saint-

Simon, Ibsen, Björnson, Strindberg, Dostoevski, Tolstoi; Nobel prize, 1912.

Dramas of two types like those of Ibsen—poetic and problem plays:

Vor Sonnenaufgang (*Before Sunrise*), 1889; created sensation.

Hanneles Himmelfahrt, 1892, symbolic.

Die Weber, 1893.

Die Versunkene Glocke (*The Sunken Bell*), 1896, poetic.

Rosa Bernd, 1903.

Characteristics:

Earlier strictness of naturalism; yet opposition to treatment of coal miners; aim to improve conditions produced by excessive use of alcohol; defender of the poor weavers, *etc.*

View that poet is not likely to be fully understood in his generation; use of symbolism; Hauptmann not able always to show character to be a genius.

Use of old stories with modern German feelings, as in case of Griselda.

Use of abnormal characters (*cf.* Dostoevski).

Hermann Sudermann, 1857-

East Prussia; Universities of Königsberg, Berlin; tutoring, journalism.

Novels, as

Frau Sorge (*Dame Care*), 1886.

Dramas:

Die Ehre, 1889; problem of honor.

Heimat (*Magda*), 1893.

Characteristics:

Artifice in stagecraft; interest in social problems arising out of conflict between conven-

tion and the individual; protest in behalf of the latter.

Thomas Mann, 1875-

Novels, among them

Buddenbrooks, 1901.

Realistic account of the Buddenbrook family in Lübeck during the nineteenth century; behavior of characters in mercantile society presented simply, but richly, without sociological explanations; skill in larger matters of design (*cf.* Couperus, Hardy, Schnitzler).

Arthur Schnitzler, 1862-

Novellen and plays, especially of Viennese society; sense for effect of conventional codes; deftness and color of phrase, cunning shaping of material toward unity of tone.

MODERN BELGIAN LITERATURE.

Maurice Maeterlinck, 1862-

Brussels; writes in French; Jesuit college; study of ancient philosophy; Browning, marionettes; Emerson, Novalis; Jean van Ruysbroeck (mediæval); Nobel prize, 1911.

Literary work: poetry, excellent essays of criticism and of observation of nature: plays:

Pelléas et Mélisande, 1892 (*cf.* opera by Debussy).

Monna Vanna, 1902.

L'Oiseau bleu, 1908, *etc.*

Characteristics:

Mysticism; man in three parts—body, soul, and inner, unspottable soul.

Style graceful, indirect, precise; belief in immortality; symbolism.

Two periods:

I. Human beings as puppets of fate; hence the childishness of characters; use of mediæval customs, settings.

II. Human beings as in part masters of their fate, if they have a will; his earlier sense of pity for men not enough, he found; hope preferable.

MODERN DUTCH LITERATURE.

Louis Marie Anne Couperus, 1863-1923.

Dutch; the Hague; part of youth spent in Java; travel in Italy, Near East; verse early.

Novels:

Majesty, 1894.

Small Souls, 1901-03; tetralogy (*De boeken der Kleine Zielen*) about the history of a family; wide range.

Old People and Things that Pass (*Van Oude Menschen, de Dingen die voorbig gaan*), 1906.

Characteristics:

Influence of Zola, Flaubert, Ibsen, Tolstoi; interest in heredity, family relations, love from scientific standpoint.

Tendency to determinism.

Poetic sympathy with life, nature as background; sensuousness; interest in mediæval romance and oriental themes.

Interest in royal families, problems of decadence as affecting government; range of subject matter; possible influence of Daudet.

MODERN FLEMISH LITERATURE.

Charles Theodore Henri De Coster, 1827-1879.

On the whole little recognition while he was alive.

Légendes Flamandes, 1857.

Thyl Ulenspiegel, 1867.

Characteristics:

Historical romances of the sixteenth century, period of oppression from Spain and efforts toward liberation.

Humor, irony, portrayal of old folk cunning.

Idyllic scenes contrasted with frightful events.

Style in harmony with that of Rabelais.

MODERN HUNGARIAN LITERATURE.

Mór Jókai, 1825-1904.

Prominence in political affairs; Revolution, 1848; numerous novels.

The New Landlord, 1863.

Black Diamonds, 1873.

Characteristics:

Earlier work influenced by Dumas, Victor Hugo; later work by Zola; interest in problems of politics and economics, capital and labor, mines, *etc.*

MODERN ITALIAN LITERATURE.

Great problem of nineteenth century, gaining of unity and political freedom of Italy.

Alessandro Manzoni, 1785-1873.

Milan; later Paris; strengthened Catholic tendency; most active period of literary work, 1816-26.

Trionfo della libertà, and other poems.

Il Cinque Maggio, 1821, on death of Napoleon.

Plays, novels.

I Promessi Sposi, novel, 1825-26:

Plague of Milan, 1631, *etc.;* language revised 1840.

Characteristics:

Not active in political life, though interested in it; influence from Scott in historical romance; of Shakspere; marks the breaking away from classical tradition.

Giacomo Leopardi, 1798-1837.

Noble birth, impoverished; special study of the classics, particularly Greek, and of philosophy; illness chiefly from 1819; 1820, definite rejection of comfort from religion or philosophy, with no regrets afterward.

Literary work, two periods, both showing some pessimism; first period, 1816-24; second period, 1826-37.

Essays and discourses, especially *Operette Morali,* 1827.

Characteristics:

Influence of Petrarch, Dante, Lucian (*cf.* Shelley, Alfred de Vigny, as poets of this philosophic type).

Lofty conception of lyric poetry; his style often grand (fine in prose also); description of nature, which latterly he came to view as not consoling, but inimical to mankind; paradoxical effect of his poetry to stimulate the reader.

Love the sole possible comfort to man who is mature, and though love is an illusion, yet it is worth while; good and evil relative.

Opposition to war, to cruelty.

Men unsocial, selfish; life filled with frustration.

Reason leads to unhappiness (as Rousseau found).

Influence on Schopenhauer, James Thomson (second English poet of name).

Silvio Pellico, 1789-1854.

Journalism; member of Carbonari; 1820-30, prison for ten years, part of the time at Venice when it was in Austria's hands, and later farther north in Austria.

I Mie Prigioni, 1832; autobiography of his life in prisons.

Francesca da Rimini, 1818; tragedy.

Giosuè Carducci, 1836-1907.

Teacher at University of Bologna; Nobel prize, 1906; for Italian unity and freedom from Austria.

Rime nuove, 1873.
Odi Barbare, 1877-89.
Characteristics:
Patriotism; love of ancient classics; pagan attitude; love of country life, if idyllic; occasional sublimity; brilliancy in adapting Italian to classical meters.

Antonio Fogazzaro, 1842-1911.
Law (University of Turin); writer of novels and tales.
Piccolo Mondo Antico, (The Patriot), 1896.
Piccolo Mondo Moderno, (The Sinner), 1901.
Il Santo, (The Saint), 1906 (last of trilogy).
Exponent of "modernism."

Tommaso Grossi, 1791-1853.
Writer of poetry and prose romance.
Marco Visconti, 1834; Lake Como, fourteenth century.

Giovanni Verga, 1840-1923.
Sicilian realist, one of the *veristi.*
I Malavoglia (The House by the Medlar Tree), 1881, novel.
Maestro Don Gesualdo, 1889, novel.
Cavalleria Rusticana, 1880 (libretto for opera by Mascagni), and other tales.

Gabriele d'Annunzio *Gaetano Rapagnetta,* 1864-
Physical strength and stamina (*cf.* his activity in the Great War and in connection with Fiume).
Tremendously influential in bringing Italy into war against Austria to regain "Italia irredenta"; emphasis on Italian mission in world.

Plays and romances; poetry, passion often sensual; descriptive gusto.
Doctrine of the superman; influence of Nietzsche, Wagner, Duse, Dostoevski, Carducci, Tolstoi.
La Città Morta, 1898.
La Gioconda, 1899.
Il Fuoco, 1900.
Francesca da Rimini, 1902.

MODERN SPANISH LITERATURE.

Frequency of cripples, invalids; of scientific men as engineers, surgeons.
Contrast between mystical and practical types.
Tendency to opposition between orthodoxy and science.

Juan Valera y Alcalá, 1827-1905.
Minister to the United States; diplomatic career; critic.
Novels:
Pepita Jiménez, 1874.
Doña Luz, 1879.
Characteristics:
Fondness for style; diffuseness, lack of proportion; description of nature friendly, but general.
Intellectual sympathy with religious mysticism; church *versus* belief in positivism, as of Comte.

José María de Pereda, 1833-1905.
Noble family; Carlist sympathies; novels:
Pedro Sánchez, 1883.

Sotileza, 1884; idyllic scenes.
Peñas arriba, 1895.
Characteristics:
Fondness for country; criticism of the middle class, of politicians, of upstarts.
Realism; idealism; humor.

Benito Pérez Galdós, 1843-1920.
Law; journalism; prolific writer of romances (*Episodios Nacionales*), 1873-1912, studying different periods of nineteenth century in Spain after the model of the studies in France by Erckmann-Chatrian; from Spain's struggle against Napoleon and later up to the time of the Great War; plays also.
Novels:
Doña Perfecta, 1876.
La Familia de León Roch, 1878, and others such as
Nazarín, 1895; *Misericordia.*
Electra, 1901, play, which created furore.
Characteristics:
Revolutionary sympathies; problem of scientific and industrial progress in thought and practice conflicting with Catholic conservatism.
Power of design; building up of characters; influence of Tolstoi; realism; when aim not realistic, his humor, sentimentality.

Emilia Pardo-Bazán, Countess, 1851-1921.
Travel in France, England, Italy; energetic founder of a review; quarrel with Pereda; critical work, novels, plays.
Novels:

El cisne de Vilamorta (*The Swan of Vilamorta*), 1885.
Los Pazos de Ulloa (*The Son of the Bondwoman*), 1886.
La Madre Naturaleza, 1887.
Morriña, 1887; humor.
Plays.
Debt to Zola (whom she strongly condemns), Spanish realists, Balzac, Tolstoi; descriptions of nature.

Armando Palacio Valdés, 1853-
Study of mysticism; of natural life and conduct; humor; realism; writer of novels from 1881 on:
Marta y María (*The Marquis of Penalta*), 1883.
José, 1885; sea-side idyl.
La Hermana San Sulpicio (*Sister San Sulpicio*), 1889.
La Alegería del Capitán Ribot (*The Joy of Captain Ribot*), 1899.

José Echegaray y Eizaguirre, 1832-1916.
Professor of mathematics and other subjects from 1858-68; Nobel prize, 1904; 1868 on, minister in various offices of the government; influence of Cervantes, Calderón, Lope de Vega, Ibsen, Victor Hugo, Molière, Shakspere.
Drama: many poetical plays.
Locura ó Santidad (*Madman or Saint*), 1877.
El Gran Galeoto, 1881.
El Hijo de Don Juan, 1892.
Characteristics:

Two types of drama; romantic and later, problem plays.

Philosophic interest; problems of duty, idealism, honor, pessimism, optimism; one evil deed leads to another, destroying moral sense of individual (*cf.* George Eliot).

Some sensationalism.

Advocacy of tolerance.

More humor than many critics admit; wit; qualities of a gentleman.

AMERICAN LITERATURE.

Important Events and Aspects of American History.

1607 English settlement in Jamestown, Virginia; expansion to the south and west; because of climate, subsequent development of cotton plantations and like agricultural enterprises; hence, rise of the South; vigorous expansion of negro slavery.

1620 Landing of English Pilgrims at Plymouth, Massachusetts: purpose, freedom of conscience; Puritan outlook; expansion to the west; commercial enterprise, shipping, fishing; beginnings of the North, confirmed by settlements in New York, Pennsylvania, and so forth.

1754-63 French and Indian War; Canada taken from the French by the English; vast territory to be governed therefore by English rather than French methods. Further exploitation of the native Indians; free farming of the North.

1775-83 Revolution; military leadership of George Washington; result, the freedom of the thirteen colonies from Great Britain.

1776 *Declaration of Independence.*

1787 Adoption of Constitution for the republic of the United States of America.

1794 Invention of the cotton gin by Eli Whitney; impetus—with aid of other inventions—to extensive development of manufacturing in the North; the service of iron and coal made gradually more significant during the nineteenth century; increased market for Southern agricultural products.

1803 Purchase of Louisiana territory under Jefferson; pioneer (agricultural) expansion toward the Pacific; peaceful imperialistic tendencies.

1823 The Monroe Doctrine: to ward off European exploitation of the rest of Amerıco and safeguard the United States.

1845 Annexation of the republic of Texas; 1847-48, Mexican War, with annexation through to California; aggressive imperialistic tendencies; 1849, discovery of precious metals in the West.

1861-65 Civil War, culmination of separatist tendencies of the North and the South; results, a firmer union than before and the abolition of negro slavery; gradual recovery of the South.

1898 Spanish-American War; imperialistic tendencies; progress toward the Panama canal; international importance of the republic.

1917-18 World War; republic against Germany. Increased flow of capital abroad; passage from extensive to intensive cultivation.

American Life and Literature.

Frequent characteristics:

Pioneer attitude; geographical isolation from Europe, the Orient, and much of the Latin Americas.

Colonization in small communities led to distribution of responsibilities among the inhabitants; hence a wide dissemination of political interest and a democratic development.

Imitations of European models with adaptations to American conditions; political ideas and theories of eighteenth-century Europe, literary manners and forms of nineteenth-century Europe; tendency to inculcation of European culture; development of American chivalry; distribution of centers of culture.

Individualistic opposition to the incorporating of the European tradition, especially after the Revolution.

Aggressive self-assertiveness, pride in lack of culture, confidence in American methods, physical and economic progress; preaching of American democracy.

Fear of European evils, of effeminacy.

Ideal of the practical.

Universal education.

Problem of "the melting pot," the assimilation of European immigrants.

Rhetoric instead of eloquence or fine poetry; sentimentalism.
Interest in outdoor nature.
Conscious development of a special literary form, the short-story.

Authors Treating Practical Life and Politics.

Benjamin Franklin, 1706-1790.
Birth in Boston; wide reading; printing, 1719 on.
Philadelphia, 1723; London, 1724-26.
Interest in natural philosophy, or science; inventions and projects; founding of academy that became University of Pennsylvania; philanthropist.
Political activity from 1736 on; England, 1757-62, 1764-75, with visits to the continent; 1776-85 commissioner and plenipotentiary to France.
Signer of the Declaration of Independence and the Constitution.
Literary work.
Poor Richard's Almanack, 1732-58.
Autobiography (ending with year 1757).
Characteristics:
Familiar style, irony, economy of words; aphoristic and anecdotal methods; practical outlook.
Influence of Addison and Steele, Bunyan, Defoe, Locke, Shaftesbury, Pope, Mather.

Thomas Paine, 1737-1809.
Birth in England; America, 1774; military

and governmental service on American side of Revolution; French Revolution.

Political pamphlets, clear and vigorous:

Common Sense, 1776.

The Crisis, 1776-83; series of sixteen papers.

The Rights of Man, 1791; reply to Burke on French Revolution.

Thomas Jefferson, 1743-1826.

Virginia; William and Mary College; law; politics from 1769; 1784-89, representative of the States to France; Washington's cabinet, 1789-93; President of the United States, 1801-09; gift in architecture.

Declaration of Independence, 1776.

Autobiography (1741-1790; then, parts, to 1809).

First Inaugural Address: "entangling alliances" opposed.

Characteristics:

Clearness, sense for phrase; founding of the University of Virginia; opposition to slavery; defense of religious freedom; father of Democratic party.

Alexander Hamilton, 1757-1804.

British West Indies; King's College (now Columbia University); aide to Washington in the Revolution; construction of the Constitution; writing for the *Federalist* (with Madison and Jay); member of Washington's cabinet; Federalist, opponent of Jefferson.

Characteristics:

Clarity of style; central aim for series of

papers: to secure ratification of the new Constitution; logic, range of information.

Daniel Webster, 1782-1852.
Birth in New Hampshire; Phillips-Exeter Academy, Dartmouth College, law; Congress from 1813; United States Senate, 1827-41, 1845-50.; Secretary of State, 1841-45.
Speeches:
First Bunker Hill Oration, 1825.
Reply to Hayne, 1830.
The Constitution and the Union, 1850.
Characteristics:
Policy of statesmanship; support of Union, opposition to nullification; the Constitution, the fundamental law.
Urging Americans to maintain the best in the tradition of their ancestors; sense of duty to posterity.
Harking back to freedom and culture of Greece; sympathy with modern Greek efforts for freedom; study of Greek and Roman colonization as compared with the New England settlements; sense of the extraordinary political experiment of the United States.
Plea for universal education.
Ciceronian tradition of oratory; rhythm, memorable phrasing.

Abraham Lincoln, 1809-1865 (assassination).
Birth in Kentucky; life in Illinois; law from 1832; politics from 1834; debates with S. A. Douglas, 1858; President of the

United States, 1861-65, during the Civil War.
Letters, as to Horace Greeley, Mrs. Bixby.
Inaugural Addresses, 1861, 1865.
Gettysburg Address, 1863.
Address at Cooper Institute, New York, 1860.
Characteristics:
Skilful arguer; use of statistics; device of turning the tables on opponent by employing the latter's chief premise; use of the dilemma likewise.
Careful, clear, simple phrasing; sincerity.
Integrity of character, moral earnestness, sympathy, humor, common sense, understanding of human nature.
Opposition to slavery; advocacy of the Union.

Poets.

Henry Wadsworth Longfellow, 1807-1882.
Maine; Bowdoin College; classmate of Hawthorne, Franklin Pierce; travel abroad, 1826-29, 1835-36, 1842, 1868; mastery of languages; professor at Bowdoin, 1829-35; at Harvard, 1836-54.
Verse:
Idyls, as *Evangeline,* 1847.
Hiawatha, 1855; narratives of Indian hero.
Sonnets, as on Dante.
Characteristics:
Forwarder of European culture in America; gift of simple thought and phrase, appeal to common folk; sense for form; sentimentalism; opposition to slavery.

William Cullen Bryant, 1794-1878.
Birth in Massachusetts; brief study at Williams College; law; journalism from 1825; from 1828, editor of the New York *Evening Post;* blank verse translations of the *Iliad* (1870) and the *Odyssey* (1871).
Poetry from 1808, including
Thanatopsis, 1812.
To a Water Fowl, 1815.
A Forest Hymn, 1860.
Characteristics:
Love of birds and flowers, sense of God in nature; influence of eighteenth-century English poets.

John Greenleaf Whittier, 1807-1892.
Haverhill, Massachusetts; Quaker schoolmaster, journalist, philanthropist.
Verse, largely occasional, but
Snow Bound, 1866, idyl.
Characteristics:
Sincerity, moral fervor, as for the abolition of slavery; interest in outdoor nature, common life; humor; influence of the Bible, of Burns; weakness in form, rhetoric; skill in narrative and religious verse.

Walt Whitman, 1819-1892.
Long Island, Brooklyn; school teaching, editing; wide reading; 1848, journey to New Orleans; 1863-65, nurse in Civil War; 1865-73, government clerk in Washington; later life in Camden, New Jersey.
Verse:

Leaves of Grass, 1855 (enlarged in later editions).

Drum Taps, 1865, including elegies on Lincoln.

Characteristics:

Control of memorable rhythmic phrase; development toward free verse; influence of the Bible, Ossian, Carlyle, Victor Hugo.

Mouthpiece for American energy, a Niagara Falls in human terms; pioneer grandiosity, emphasis on the physical; frequent manliness of heart; gusto, self-assertion, optimism; interest in outdoor nature, in crowds, in democracy.

Stimulation in favor of powerful subject matter as a reaction to hackneyed treatment of verse forms without strength of thought.

Individualism; influence of Emerson.

Sidney Lanier, 1842-1881.

Georgia; early interest in music; Oglethorpe College; military service in the Civil War; ill health; teaching, law; removal to San Antonio, Texas; musician in New York, Baltimore; critical work at Johns Hopkins University.

Poetry from 1875 on, as *The Marshes of Glynn,* 1878.

Characteristics:

Refinement; music of verse; sensitiveness to beauty of nature; consciousness of the pain in the world, of the fleeting nature of time; desire for reforms in society.

The Poet-essayists and Critics.

James Russell Lowell, 1819-1891.

Cambridge, Massachusetts; Harvard; law; Europe, 1851-52, 1856, 1872-74; successor to Longfellow at Harvard; 1857, editor of the *Atlantic Monthly* founded then; later, editor of the *North American Review;* 1877-80, minister to Spain; 1880-85, minister to Great Britain.

Verse chiefly:

Biglow Papers, 1846-48, 1861-66; political satire in dialect.

Essays on literature, as on Chaucer, Dryden; on outdoor nature.

Among My Books, 1870; second series, 1876.

My Study Windows, 1871.

Characteristics:

Range of knowledge of literature, zest for it; critical vigor, racy style, with many vivid metaphors, humor, mastery of phrase.

Interest in foreign culture, in mediæval culture.

Opposition to slavery.

Oliver Wendell Holmes, 1809-1894.

Cambridge; the "Brahmin caste" of New England; Phillips-Exeter Academy, Harvard; law, medicine; professor of anatomy, Dartmouth, Harvard; Europe, 1833-35, 1886.

Literary work:

Occasional verse.

The Autocrat of the Breakfast Table, 1857-

58, for the *Atlantic;* prose conversation with some lyrics and other verse; followed by sequels in the same manner, 1860, 1872, 1890.

Characteristics:

Charm of style, in temper of the familiar essay; humor, wit, common sense, pathos; cultural advice to America through medium of idyllic boarding house in Boston; poetic vein; appreciation of outdoor nature.

Prose fiction Hawthornesque, professional; study of physical effects on personality; opposition to Calvinism.

Influence of Addison, Steele, Thackeray.

Ralph Waldo Emerson, 1803-1882.

Boston; Harvard; teaching, theology; Concord, Massachusetts; resignation from pulpit, 1832; Europe, 1832-33; friendship with Carlyle, and correspondence with him; England, 1847-48; abroad, 1872-73; public lecturing.

Literary work:

Journals.

Verse, as *Concord Hymn,* 1836.

Prose essays and lectures:

Nature, 1836.

The American Scholar, 1837.

Essays, First Series, 1841; Second Series, 1844.

Representative Men, 1850.

English Traits, 1856.

The Conduct of Life, 1860.

Characteristics:

Transcendentalism; doctrine of the over-

soul (*cf.* Plato, the German idealists); optimism, despite sense of evil; faith in a planner of the world, even if He is mysterious; doctrines of compensation, self-reliance (*cf.* Fichte), friendship.
Observation of nature.
Opposition to slavery.
Lack of structure in composition; ironic, Socratic simplicity; aphoristic, inspirational method, oracular declarations; poetic phrasing, images, and rhythm.

Henry David Thoreau, 1817-1862.
Concord, Massachusetts; Harvard; love of Greek and Latin classics; wide reading; school-teaching, surveying, making pencils; journeys to Maine, Cape Cod, Canada; 1845-47, hut at Walden pond, Concord; lecturing; friend of Emerson, Hawthorne.
Literary work:
Journals, published according to the seasons of the year, 1881-92.
A Week on the Concord and Merrimack Rivers, 1849.
Walden, 1854.
Characteristics:
Keen observation of outdoor nature.
Transcendentalism, informal poetic philosophy; assertion of individualism; opposition to slavery; celebration of friendship.
Aphoristic assertion; power of narrative; healthy, nutty flavor of style, humor.
Influence on Stevenson, Burroughs.

Writers of Prose Fiction.

Washington Irving, 1783-1859.

Birth in New York, desultory study of law; travel in Europe, 1804-06, 1815-32; minister to Spain, 1842-46.

Literary work from 1802, most important being essays and tales:

The Sketch Book, 1819; Rip van Winkle.
Bracebridge Hall, 1822.
Tales of a Traveller, 1824.
Legends of the Alhambra, 1832.
Goldsmith, 1849, biography.

Characteristics:

Humor, pathos, ease of style, urbanity, sympathy, winsomeness; interest in Dutch legends in America; in Spanish legends, English manners; influence of Addison, Goldsmith.

James Fenimore Cooper, 1789-1851.

New Jersey; Cooperstown, New York; Yale; sea and the Navy, 1806-11; 1823-30, consul at Lyon; travel in Italy, France, England.

Prose fiction, from 1820, including

The Spy, 1821.
The Leather-Stocking Series, five romances, 1823-41, including
The Last of the Mohicans, 1826; pioneers and Indians.
The Pilot, 1824; John Paul Jones and the sea.
The Red Rover, 1828; sea.

Characteristics:

Interest in outdoor life and in the life of the pioneers, as they moved west and as they had dealings with the Indians;

the humor, courage, and pathos of the epic adventure; real knowledge of Indian customs, despite the romantic Cooperian Indian hero and villain; themes of pursuit, of evidence in woodcraft, of Stoicism; knowledge of life at sea; style often slovenly; weakness in the portrayal of women; creation of Natty Bumppo; his different rôles as he gets older; influence of Scott.

Influence on Poe, George Sand, Balzac.

Nathaniel Hawthorne, 1804-1864.

Salem, Massachusetts; Bowdoin College (*cf.* Longfellow); 1825-37, Salem; 1839-41, Boston Customs House; 1841, Brook Farm experiment at West Roxbury; transcendentalism; 1842, Old Manse at Concord, Massachusetts; 1846-50, Salem Customs House; the Wayside at Concord; 1853-57, consul at Liverpool; 1857-59, continent, Rome.

Literary work:

Notebooks.

Prose fiction:

Twice Told Tales, 1837, 1842.

Mosses from an Old Manse, 1846.

The Scarlet Letter, 1850.

The House of the Seven Gables, 1851.

The Snow Image and other Twice Told Tales, 1851.

Blithedale Romance, 1852; Margaret Fuller, Brook Farm.

The Marble Faun (Transfiguration), 1860; Rome and Italy.

Characteristics:

Reaction to Puritanism and to transcendentalism; sense for allegory and symbolism; influence of Bunyan; study of the relation between the physical and the life of the invisible personality, or person; examination of decadence, of sin, of traits irradicable from human nature; study of the bearing of art, religion, mythology upon such matters, of the relationship between sanctity and paganism.

Sense of life in death and of death in life; the embrace between them, between past and present, between Puritanism of the past and transcendentalism of the present; life or growth *versus* convention and entrenched tyranny; *cf.* employment of heredity in Greek tragedy; criticism of Emersonian optimism.

Problem of beauty in the world—how far it is alien to it, and impermanent; the necessity of evil, of the ugly, as part of the tissue of life, without which the beautiful and the good can not exist; suffering of innocence.

Problem of woman whose nature is too large or too magnanimous for the environment of individuals or the community about her (*cf.* George Eliot, Madame de Staël, Grillparzer, Tolstoi).

Education through sin; growth of characters; maturity, the realization of the force of evil and the encroachment of death upon life.

Reform and its limitation by the natural

course of things, including the fixity and the unaccountability of human nature.
Skill in description, rhythm of style, humor, whimsicality.

Herman Melville, 1819-1891.
Birth in New York; school-teacher, 1837-40; sea, 1837, 1841-44 (whaler); Pittsfield, Massachusetts, 1850-63; Europe, 1856-57; inspector of customs, 1866-85.
Prose fiction dealing with the sea:
Typee, 1846; South Pacific.
Omoo, 1847, sequel.
Mardi, 1849.
White Jacket, 1850.
Moby Dick, 1851.
Verse.
Characteristics:
Power of description, sense for beauty, narrative vigor, prose rhythm; symbolism (*cf.* Hawthorne, his friend); gloomy mysticism—the spirit of the world inconquerably evil from the human standpoint, though man's courage may be stupendous.
Sense of the power of natural forces, their sweep, relentlessness, their infinite, surprising, beguiling variety (*cf.* Whitman).
Autobiographical element; knowledge of life at sea, whaling; *cf.* with his romantic interpretation of it, his transcendentalism, the sober realism of Richard Henry Dana's *Two Years before the Mast,* 1840 (*cf.* also Conrad).
Weakness in his attempts to satirize society, its greed for gold, and the like.

Edgar Allan Poe, 1809-1849.

Boston; adoption by John Allan; 1815-20, school near London; 1826, University of Virginia; 1827-29, army; 1830-31, West Point; 1834, disinheritance; 1836, editor of the *Southern Literary Messenger*.

Literary work, from 1827, largely prose fiction, tales, or short-stories:

A MS. Found in a Bottle, 1833.

Tales of the Grotesque and the Arabesque, 1840.

The Gold-bug, 1843.

The Raven, 1845, poem.

Characteristics:

Skill with analytical, pseudo-scientific tale, mystery-tale; his definition of the short-story, its unities, to be read at one sitting; influence on the detective-story; sense for words, rhythm, logic of narrative, description by suggestion; study of mental states, atmosphere, decadence.

Influence of Gothic romance, philosophical romance of the eighteenth century, Defoe, C. B. Brown, E. T. A. Hoffmann (*cf.* Balzac, Gautier); influence on Baudelaire.

Criticism keenly analytical; good judgment as to Hawthorne, Dickens, Tennyson.

Harriet Beecher Stowe, 1811-1896.

Birth in Connecticut; sister of famous preacher, Henry Ward Beecher; removal of family to Cincinnati, where developed her interest in the institution of slavery; 1850, removal with her husband to Bow-

doin College; travel in England and on the continent.

Prose fiction:

Uncle Tom's Cabin, 1851-52; reaction to the Fugitive Slave Law of 1850.

The Minister's Wooing, 1859, partly historical romance.

The Pearl of Orr's Island, 1861.

Oldtown Folks, 1869.

Characteristics:

Moral earnestness, opposition to slavery; effort toward the freeing of man; interest in the standpoint of woman; study of character; portrait of Aaron Burr.

Sensitiveness to outdoor nature; humor, pathos; use of the idyllic; *cf.* the later realistic and idyllic treatments of rural life in New England, as especially in the work of Sarah Orne Jewett and Mary E. Wilkins Freeman; *cf.* "local color" in American fiction dealing with other sections.

Samuel Langhorne Clemens Mark Twain, 1835-1910.

Birth in Missouri; pilot on the Mississippi river; journalism, writing on travels, lecturing; abroad, 1867, and at later dates; friendship with Howells.

Literary work:

Autobiographical travel-books.

The Innocents Abroad, 1869.

Life on the Mississippi, 1883.

Prose fiction, 1866-

The Adventures of Tom Sawyer, 1876 (extensions, 1894, 1897).

The Adventures of Huckleberry Finn, 1885.
Personal Recollections of Joan of Arc, 1896.
The Mysterious Stranger, 1916.

Characteristics:

Criticism of American adulation of Europe; crusading impulse against Shelley's behavior, against Arthurian romancing, against tyrannies; affection for Joan of Arc; tenderness toward romance, as in *The Prince and the Pauper,* 1882; passion for sincerity.

Humor, sense of irony in life; enjoyment of the picaresque; variety of style, gusto; later pessimism.

William Dean Howells, 1837-1920.

Birth in Ohio; father a country editor; wide reading while he was a printer, journalist; consular service in Spain, Italy, 1861-65; editing and writing for the *Atlantic* (1866-81), *Harper's* (1885-1920).

Literary work:

Literary criticism, essays on travel in Italy, Spain, England, 1866-1913.

Prose fiction:

A Chance Acquaintance, 1873.
A Foregone Conclusion, 1875.
The Lady of the "Aroostook," 1879.
A Modern Instance, 1882.
The Rise of Silas Lapham, 1885.
A Hazard of New Fortunes, 1889.
The Landlord at Lion's Head, 1897.

Characteristics:

Realism of quiet type; study of shifts to

and fro among American strata of culture and nonculture, between country and city; Boston society, New York society; Ohio.

Sense for feminine charm, study of types of women, of aggressive men; presentation of American chivalry, use of it as a touchstone for both men and women; avoidance of throes of passion; growth of characters; reappearance of characters in several novels.

Relish for Spanish, Italian, and Russian types of realism; influence of Turgeniev, Tolstoi, Thackeray; influence on the impassioned realism of Hamlin Garland (1860-).

Henry James, Jr., 1843-1916.

American, became British citizen, 1915.

Birth in New York; learned father; early experience in Europe; there much throughout life, especially after 1875; Harvard Law School; brother of William James (1842-1910), psychologist and philosopher.

Prose fiction from 1868, novels, tales, and short-stories:

Madame de Mauves, 1874.
Roderick Hudson, 1875.
A Passionate Pilgrim, 1875.
The American, 1877.
Daisy Miller, 1878.
The Princess Casamassima, 1886.
The Aspern Papers, 1888.
What Maisie Knew, 1897.
The Turn of the Screw, 1898.
The Awkward Age, 1899.

The Wings of the Dove, 1902.
The Ambassadors, 1903.
The Golden Bowl, 1904.
Travel books, as
A Little Tour in France, 1884.
Autobiographical works, 1913-17.
Characteristics:
Rewriting of his earlier works in a more indirect manner; indirection as his manner; sense of the uncertainty as to the real motives of human beings, of their hiding the truth from both others and themselves; study of the effect of passion, education, restraint, idealism, chivalries.
Atmosphere; early employment of *genii* of places and moods; interest in art, artists, folk of culture, the interplay of international customs and ideals; beauty *versus* Puritanism.
Sensitiveness to the supernatural, interest in the unraveling of intrigue, extra-legal wickedness, torture, the tragic inability to offer or to receive aid under such circumstances; the isolation of the soul under such long-drawn-out experiences, its courage and sweetness.
Influence of Hawthorne, Turgeniev; *cf.* James's remarkable criticism of them; influence of Flaubert, George Sand.
Influence on Conrad, Proust, Mrs. Wharton.

Francis Marion Crawford, 1854-1909.
Birth in Italy, home there after 1883; study at St. Paul's, Concord, New Hampshire;

Cambridge, England; Heidelberg.
Prose fiction, including
Saracinesca, 1887. } trilogy of the 1860's
Sant' Ilario, 1889. } in Italy.
Don Orsino, 1892. }
Pietro Ghisleri, 1893, a related novel.
Characteristics:
Theory of fiction as chiefly for entertainment; interest in historical romance, but best work above, showing his knowledge of modern Roman society; excellent proportion between individual problems of the characters and the economic development of Rome at the time; clarity of analysis; idealism (*cf.* Zola); sense for chivalries.
Influence of Henry James, Howells.

George Washington Cable, 1844-1925.
New Orleans; service in Civil War; return to New Orleans; life, latterly, in Northampton, Massachusetts.
Literary work from 1873.
Old Creole Days, 1879.
The Grandissimes, 1880.
Madame Delphine, 1881.
Characteristics:
Understanding of the characters and atmosphere of Creole society in New Orleans; humor, sweetness, sense for decadence, tragedy.

Joel Chandler Harris, 1848-1908.
Georgia; early life on a plantation; printing, journalism.
Creation of Uncle Remus, negro of old time,

relating tales (from 1880) of folklore, of Brer Fox and Brer Rabbit; remarkable portrait; sympathetic presentation of negro manners and beliefs as well as shrewd observation of animals and human nature in the narratives proper.

Mrs. Edith Newbold Wharton, 1862-

Birth in New York; wide reading, travel abroad; criticism.

Prose fiction from 1899, novels and short-stories.

Ethan Frome, 1911.

A Son at the Front, 1923.

Old New York, 1924 (four decades).

Characteristics:

Influence of Henry James; knowledge of New York culture, of French life; psychological analysis of people of society, of their weaknesses; study of the border line between convention or law and the reality of character, its freedom, sincerity, trust; best work when she is simple in style and has a strong emotional theme.

The **short-story** apart from above; general tendencies to patriotism, sentimentalism (influence of Dickens), flatness, commonplace, cant, journalism, botched endings; to super-ingenuity on technique to the exclusion of life; merit in

Bret Harte, 1839-1902.

Thomas Bailey Aldrich, 1836-1907.

Edward Everett Hale, 1822-1909.

William Sidney Porter ("O. Henry"), 1862-1910.
Jack London, 1876-1916.
Henry Cuyler Bunner, 1855-1896.

Recent verse:
Edwin Arlington Robinson, 1869-
Robert Frost, 1875-
Amy Lowell, 1874-1925.

Essays:
Samuel McChord Crothers, 1857-1927; manner of Holmes; mellowness.
Lafcadio Hearn, 1850-1906; rhythm, descriptions of tropical and Japanese life; literary criticism.

History:
William Hickling Prescott, 1796-1859.
John Lothrop Motley, 1814-1877.
Francis Parkman, 1823-1893.

SUGGESTIONS FOR FURTHER READING

The following list of authors and titles is not exhaustive. Some of the books contain lists that entice one farther into the field of reading. Here and there a book is included for its illustrations. From time to time works in foreign tongues are mentioned. The critical opinions differ in stimulus, point of view, and value.

General Literature.

Barrett Wendell, *Traditions of European Literature from Homer to Dante,* New York, 1920.

Handbuch der Litteraturwissenschaft, Berlin.

Carl Busse, *Weltlitteratur,* Bielefeld and Leipzig, 1910.

Gustav Karpeles, *Allgemeine Geschichte der Litteratur,* Berlin, 1890.

Lascelles Abercrombie, *The Theory of Poetry,* London, 1924.

Lascelles Abercrombie, *The Idea of Great Poetry,* London, 1925.

Lascelles Abercrombie, *Romanticism,* London, 1926.

Irving Babbitt, *Rousseau and Romanticism,* Boston, 1919.

Alfred Biese, *Das Naturgefühl im Wandel der Zeit,* Leipzig, 1926.

A. C. Bradley, *Oxford Lectures on Poetry,* New York, 1909.

Georg Brandes, *Main Currents in Nineteenth-Century Literature,* New York, 1923.

John Buchan, *A History of English Literature.*

Konrad Burdach, *Reformation, Renaissance, Humanismus,* Berlin and Leipzig, 1926.
Benedetto Croce, *Ariosto, Shakespeare, and Corneille* (trans. Douglas Ainslie), New York, 1920.
Benedetto Croce, *European Literature in the Nineteenth Century* (trans. Douglas Ainslie), New York, 1924.
Max Eastman, *The Sense of Humor,* New York, 1921.
Max Eastman, *The Enjoyment of Poetry,* New York, 1913.
Arturo Farinelli, *Aufsätze, Reden, und Charakteristiken zur Weltlitteratur,* Bonn and Leipzig, 1925.
E. M. Forster, *Aspects of the Novel,* New York, 1927.
P. H. Frye, *Romance and Tragedy,* Boston, 1922.
Lafcadio Hearn, *Interpretation of Literature* and other volumes.
C. H. Herford, *Studies in Literary Relations of England and Germany in the Sixteenth Century* (other works on Browning, the age of Wordsworth).
Martin Hume, *Spanish Influence on English Literature,* Philadelphia, 1905.
J. Huizinga, *The Waning of the Middle Ages,* New York, 1924.
G. Kalff, *Westeuropeesche Letterkunde,* den Haag, 1923.
A. J. Keble, *Lectures on Poetry* (trans. E. K. Francis), Oxford, 1912.
W. P. Ker, *The Dark Ages,* New York, 1904.
W. P. Ker, *The Art of Poetry,* Oxford, 1923.
W. P. Ker, *Collected Essays,* New York, 1923.
J. L. Lowes, *Convention and Revolt,* Boston, 1919.
Percy Lubbock, *The Craft of Fiction,* New York, 1921.

P. E. More, *Shelburne Essays,* (long series), New York, 1904.
P. E. More, *The Greek Tradition* (series on Plato and Platonism), Princeton, 1921.
J. M. Murry, *The Problem of Style,* London, 1922.
J. W. Mackail, *Lectures on Poetry* (and other volumes), London, 1911.
W. A. Neilson, *Essentials of Poetry,* Boston, 1912.
Bliss Perry, *A Study of Prose Fiction,* Boston, 1903.
Bliss Perry, *A Study of Poetry,* Boston, 1920.
F. C. Prescott, *Poetry and Myth,* New York, 1927.
Sir Arthur Quiller-Couch, *Studies in Literature,* (several volumes), New York, 1918.
Sir Walter Raleigh, *Some Authors* (also volumes on Shakespeare, Milton, fiction, Romanticism), Oxford, 1923.
L. Reynaud, *Histoire générale de l'Influence française en Allemagne,* Paris.
L. Reynaud, *L'Influence allemande en France au XVIIIe et au XIXe siècle,* Paris, 1922.
George Santayana, *Three Philosophical Poets,* Cambridge (Mass.), 1910.
J. A. K. Thomson, *Irony,* Cambridge (Mass.), 1927.
A. H. Thorndike, *Tragedy,* Boston, 1908.
Theodore Watts-Dunton, *Poetry of the Renascence of Wonder,* London, 1916.
Charles Whibley, *Studies in Frankness,* New York, 1912.
G. E. Woodberry, *The Inspiration of Poetry,* New York, 1911.
G. E. Woodberry, *Great Writers,* New York, 1912.
G. E. Woodberry, *Literary Essays,* New York, 1920.
W. A. Dunning, *A History of Political Theories,* New York, 1916.
The Cambridge Modern History.
Some introductions in the Warner *Library of World*

Literature, as on Plato, Dante, Cervantes, Ben Jonson.

Introductions in the German series, *Deutsche National-litteratur.*

Many volumes in the series of *English and American Men of Letters* (Macmillan; London and New York).

Many volumes in the French series, *Les Grands Écrivains français* (Hachette; Paris).

Many volumes in the series, *Our Debt to Greece* and *Rome* (Marshall, Jones; Boston: Longman's; New York).

C. M. Gayley and B. P. Kurtz, *Methods and Materials of Literary Criticism,* Boston, 1919.

Greek Literature.

F. G. Allinson and A. C. E. Allinson, *Greek Lands and Letters,* Boston, 1909.

W. C. Greene, *The Achievement of Greece,* Cambridge (Mass.), 1923.

R. W. Livingstone, ed., *The Legacy of Greece,* London, 1922.

R. W. Livingstone, *The Pageant of Greece,* London, 1924.

R. W. Livingstone, *The Greek Genius and its Meaning to Us,* Oxford, 1915.

S. H. Butcher, *Some Aspects of Greek Genius,* New York, 1904.

J. A. K. Thomson, *Greeks and Barbarians,* London, 1921.

Greek Literature, a Series of Lectures Delivered at Columbia University, New York, 1912.

H. N. Fowler, *History of Ancient Greek Literature,* New York, 1903.

W. C. Wright, *Greek Literature,* Cincinnati, 1907.
Wilhelm Christ, *Geschichte der griechischen Litteratur bis auf die Zeit Justinians,* 1908.
A. and M. Croiset, *Histoire de la Littérature grecque,* Paris, 1910.
J. A. Symonds, *The Greek Poets.*
J. A. Scott, *The Unity of Homer,* Berkeley, 1921.
T. D. Seymour, *Life in the Homeric Age,* New York, 1908.
R. C. Flickinger, *The Greek Theater and its Drama,* Chicago, 1922.
T. D. Goodell, *Athenian Tragedy,* New Haven, 1920.
A. E. Haigh, *The Tragic Drama of the Greeks,* Oxford, 1896.
Gilbert Norwood, *Greek Tragedy,* London, 1920.
H. G. Patin, *Études sur les Tragiques grecs,* Paris, 1861.
H. W. Smyth, *Æschylean Tragedy,* Berkeley, 1924.
P. Decharme, *Euripides and the Spirit of his Dramas* (trans. James Loeb), New York, 1906.
Gilbert Murray, *Euripides and His Age,* New York, 1913.
J. B. Bury, *The Ancient Greek Historians,* New York, 1909.
E. Zeller, *The Stoics, Epicureans, and Sceptics,* London, 1870.
R. D. Hicks, *Stoic and Epicurean,* New York, 1910.
H. D. Sedgwick, *Marcus Aurelius,* New Haven, 1921.

Latin Literature.

Cyril Bailey, ed., *The Legacy of Rome,* London, 1923.
J. W. Duff, *A Literary History of Rome,* New York, 1909.

H. N. Fowler, *History of Roman Literature,* New York, 1923.
J. W. Mackail, *Latin Literature,* New York, 1895.
M. Schanz, "Geschichte der römischen Litteratur," in Müller, *Handbuch der klassischen Altertumswissenschaft.*
W. Y. Sellar, *Roman Poets of the Republic,* Oxford, 1889.
W. Y. Sellar, *Roman Poets of the Augustan Age,* Oxford, 1899.
E. E. Sikes, *Roman Poetry,* London, 1923.
John Masson, *Lucretius, Epicurean and Poet,* New York, 1907.
Tenney Frank, *Vergil, a Biography,* New York, 1922.
T. R. Glover, *Vergil,* London, 1923.
J. F. D'Alton, *Horace and His Age,* London, 1917.
T. Petersson, *Cicero: a Biography,* Berkeley, 1920.
E. V. Arnold, *Roman Stoicism,* Cambridge, 1911.

Biblical Literature.

J. H. Gardiner, *The Bible as English Literature,* New York, 1907.
S. R. Driver, *Introduction to the Literature of the Old Testament,* New York, 1914.
H. T. Fowler, *A History of the Literature of the Old Testament,* New York, 1912.
J. A. Bewer, *The Literature of the Old Testament,* New York, 1922.
G. F. Moore, *The Literature of the Old Testament,* New York, 1913.
J. F. Genung, *A Guidebook to the Biblical Literature,* Boston, 1916.
R. G. Moulton, *A Short Introduction to the Literature of the Bible,* Boston, 1908.

J. H. Penniman, *A Book about the English Bible,* New York, 1919.
P. C. Sands, *Literary Genius of the Old Testament,* Oxford, 1924.
L. H. Wild, *A Literary Guide to the Bible,* New York, 1922.
I. F. Wood and Elihu Grant, *The Bible as Literature,* New York and Cincinnati, 1914.
L. H. Wild, *Geographic Influences in Old Testament Masterpieces,* Boston, 1915.
T. G. Soares, *The Social Institutions and Ideals of the Bible,* New York and Cincinnati, 1915.

Mediæval Literature.

Henry Adams, *Mont-Saint-Michel and Chartres,* New York, 1913.
H. O. Taylor, *The Mediæval Mind,* London, 1911.
Joseph Bédier, *Les Légendes Épiques,* Paris, 1910-13.
W. P. Ker, *Epic and Romance,* New York, 1908.
W. W. Lawrence, *Mediæval Story,* New York, 1911.
W. A. Craigie, *Icelandic Saga,* Cambridge, 1913.
J. A. Smith, *The Troubadours at Home,* Boston, 1899.
Helen Waddell, *The Wandering Scholars,* London, 1927.
G. H. Maynadier, *The Arthur of the English Poets,* Boston, 1907.
Vida D. Scudder, *The Morte D'Arthur of Sir Thomas Malory and its Sources,* New York, 1921.

Italian Literature.

Alessandro d'Ancona and Orazio Bacci, *Manuale della Letteratura Italiana,* Firenze.

Gustav Koerting, *Geschichte der Litteratur Italiens im Zeitalter der Renaissance.*
Philippe Mommei, *Le Quattrocento,* Lausanne, 1908.
E. G. Gardner, *Dante,* London, 1923.
C. H. Grandgent, *The Power of Dante,* Boston, 1918.
C. H. Grandgent, *Discourses on Dante,* Cambridge (Mass.), 1924.
Benedetto Croce, *The Poetry of Dante* (trans. Douglas Ainslie), New York, 1922.
Paget Toynbee, *Dante Alighieri,* London, 1924.
J. C. Burckhardt, *The Civilization of the Period of the Renaissance in Italy* (trans.), New York.
J. A. Symonds, *The Renaissance in Italy,* New York.
Pierre de Nolhac, *Pétrarque et l'humanisme,* Paris, 1907.
E. H. R. Tatham, *Francesco Petrarca,* London, 1925-
Edward Hutton, *Giovanni Boccaccio,* London, 1909.
Pasquale Villari, *The Life and Times of Niccolò Machiavelli* (trans. L. Villari), London, 1898.

Spanish Literature.

James Fitzmaurice-Kelly, *History of Spanish Literature,* editions in several languages.
J. D. M. Ford, *Main Currents of Spanish Literature,* New York, 1919.
G. T. Northup, *An Introduction to Spanish Literature,* Chicago, 1925.
Rudolph Schevill, *Cervantes,* New York, 1919.
Rudolph Schevill, *Dramatic Art of Lope de Vega,* Berkeley, 1918.
F. W. Chandler, *Literature of Roguery,* Boston, 1907.

French Literature.

W. A. Nitze and E. P. Dargan, *A History of French Literature,* New York, 1922.
C. H. C. Wright, *A History of French Literature,* Oxford, 1925.
Gustave Lanson, *Histoire de la Littérature française,* Paris, 1906.
Daniel Mornet, *Histoire Générale de la Littérature française,* Paris, 1925.
Louis Petit de Julleville, *Histoire de la Langue et de la Littérature française,* Paris, 1896-
E. Abry, C. Audic, P. Crouzet, *Histoire illustrée de la Littérature française,* Paris, 1913.
J. Bédier and P. Hazard, *Histoire de la Littérature française illustrée,* Paris, 1923-24.
Ch.-M. DesGranges, *Histoire illustrée de la Littérature française,* Paris, 1916.
Henri Chamard, *Les Origines de la Poésie française de la Renaissance,* Paris, 1920.
Abel Lefranc, *Grands Écrivains français de la Renaissance,* Paris, 1914.
A. F. Chappell, *The Enigma of Rabelais,* Cambridge, 1924.
Arthur Tilley, *Rabelais,* Philadelphia, 1907.
Edward Dowden, *Michel de Montaigne,* Philadelphia, 1905.
Brander Matthews, *Molière,* New York, 1916.
Arthur Tilley, *Molière,* Cambridge, 1921.
Gustave Lanson, *Voltaire,* Paris, 1906.
M. B. Finch and E. A. Peers, *The Origins of French Romanticism,* New York, n. d.
Irving Babbitt, *The Masters of Modern French Criticism,* Boston, 1912.
Critical works of Ferdinand Brunetière, Émile Faguet, Jules Lemaître, Gaston Paris.

English Literature.

Cambridge History of English Literature
Stopford Brooke, Several books on the history of English literature and on special fields in it.
W. H. Schofield, *English Literature from the Norman Conquest to Chaucer,* New York, 1906.
J. E. Wells, *Manual of the Writings in Middle English,* (with later supplements), New Haven, 1916.
E. K. Chambers, *The Mediæval Stage,* Oxford, 1903.
R. D. French, *A Chaucer Handbook,* New York, 1927.
G. L. Kittredge, *Chaucer and his Poetry,* Cambridge (Mass.), 1915.
R. K. Root, *The Poetry of Chaucer,* Boston, 1922.
J. H. Hanford, *A Milton Handbook,* New York, 1926.
Émile Legouis, *The Early Life of William Wordsworth,* New York, 1918.
J. L. Lowes, *The Road to Xanadu,* Boston, 1927.
H. A. Beers, *History of English Romanticism in the Eighteenth Century,* New York, 1899; *in the Nineteenth Century,* New York, 1901.
Leslie Stephen, *English Thought in the Eighteenth Century,* New York, 1902.
Oliver Elton, *A Survey of English Literature* (from 1780), London, 1920.
W. M. Dixon, *English Epic and Heroic Poetry,* London and New York, 1912.
W. H. Dunn, *English Biography,* London and New York, 1917.
Hugh Walker, *The English Essay and Essayists,* London and New York, 1915.
E. B. Reed, *English Lyrical Poetry from its Origins to the Present Time,* New Haven, 1912.

W. B. Cross, *The Development of the English Novel,* New York, 1907.
A. W. Ward, *A History of English Dramatic Literature,* New York, 1899.
F. E. Schelling, *The English Drama,* London, 1914.
F. E. Schelling, *Elizabethan Playwrights,* New York, 1926.
F. E. Schelling, *English Literature in the Age of Shakespeare,* New York, 1927.
C. F. Tucker Brooke, *Tudor Drama,* Boston, 1911.
E. K. Chambers, *The Elizabethan Stage,* Oxford, 1924.
R. A. Alden, *Shakespeare,* New York, 1916.
G. P. Baker, *The Development of Shakespeare as a Dramatist,* New York, 1907.
A. C. Bradley, *Shakespearean Tragedy,* London, 1905.
E. E. Stoll, *Shakespeare Studies,* New York, 1927.
Allardyce Nicoll, *Restoration Drama* (later stages of drama, 1925, 1927), Cambridge, 1923.
Ernest Bernbaum, *The Drama of Sensibility,* Boston, 1915.
W. C. Brownell, *Victorian Prose Masters,* New York, 1901.
H. J. C. Grierson, *The Background of English Literature,* London, 1925.

German Literature.

Kuno Francke, *History of German Literature,* New York, 1916.
Kuno Francke, *Die Kulturwerte der deutschen Litteratur, Berlin,* 1910, 1923-
Adolf Bartels, *Geschichte der deutschen Litteratur,* Berlin, 1920.

Karl Borinski, *Geschichte der deutschen Litteratur*, Berlin, 1921.
Albert Bielschowsky, *The Life of Goethe* (trans. W. A. Cooper), New York, 1908.
Calvin Thomas, *Goethe*, New York, 1917.
Otto Günther, *Friedrich Schiller*, Leipzig, 1925.
Rudolf Haym, *Die romantische Schule*.
A. W. Porterfield, *German Romanticism*, Boston, 1914.
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